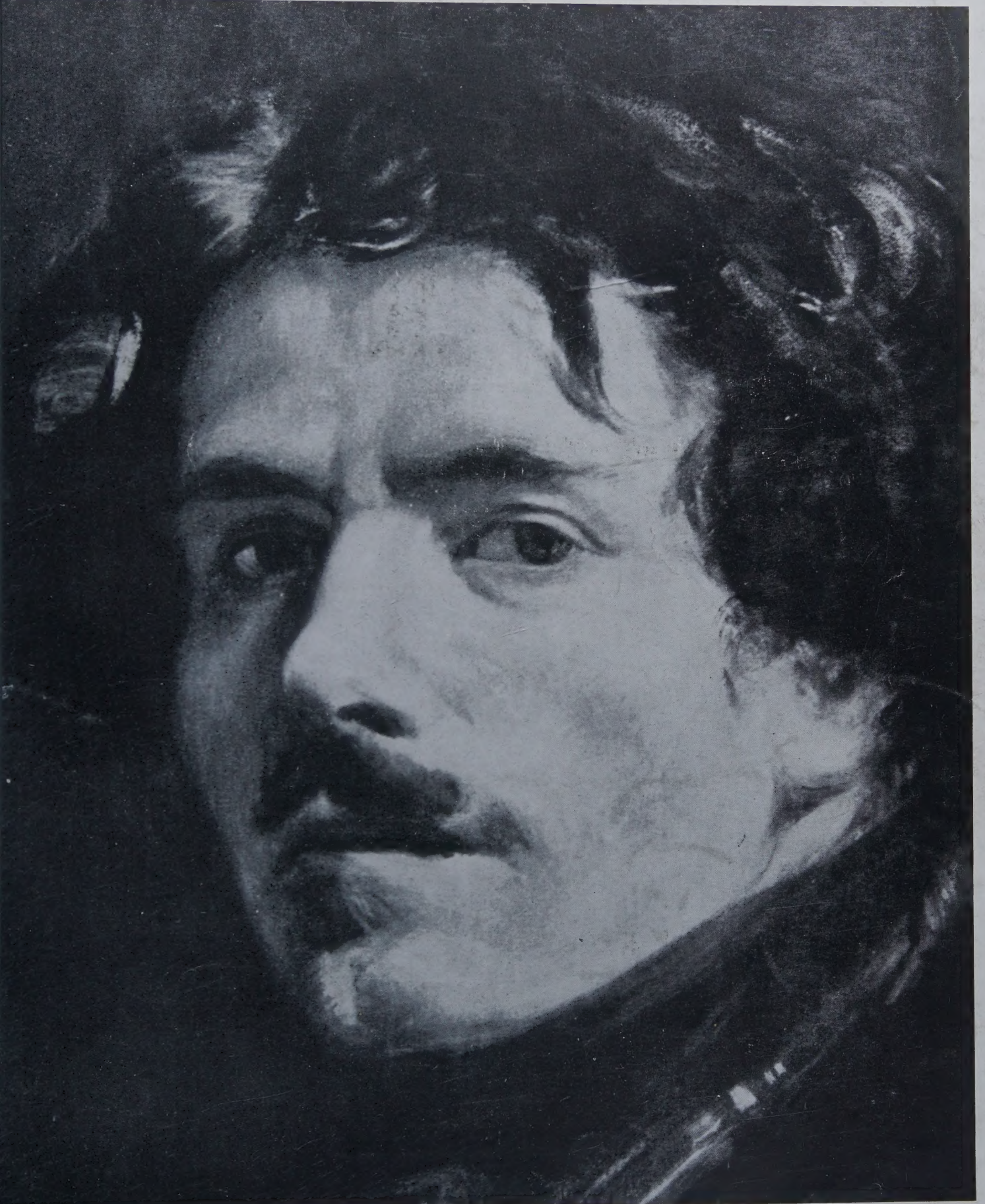


MAGAZINE of ART

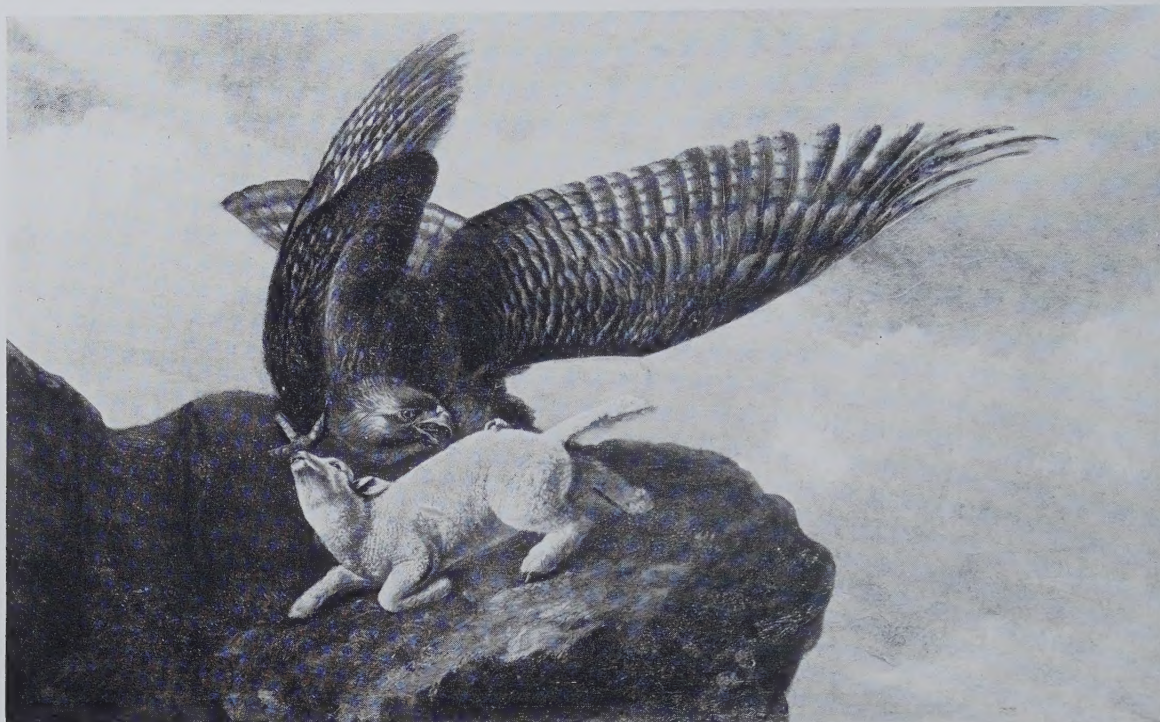


THE AMERICAN FEDERATION OF ARTS • WASHINGTON
DECEMBER, 1944

Wm. Wilson

19th CENTURY AMERICAN PAINTINGS

J. J. AUDUBON



"Golden Eagle," oil on canvas—58 x 93—signed and dated 1829 John James Audubon

J. E. BUTTERSWORTH



*Race of the New York Yacht Club, oil on canvas—12 x 16—signed c. 1859
J. E. Buttersworth*

HARRY SHAW NEWMAN GALLERY
AMERICAN PAINTINGS

150 Lexington Avenue at 30th Street (The Old Print Shop)

New York

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UPCOMING

Arriving from France, by Private Lincoln Kirstein, arrived just in time for our January issue.

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MAGAZINE OF ART

A National Magazine Relating the Arts to Contemporary Life

VOLUME 37

DECEMBER, 1944

NUMBER 8

Eugène Delacroix, *Self-portrait (detail)*, 1928, Louvre Cover

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EDITORIAL OFFICES: 22 E. 60TH ST., NEW YORK CITY 22. PHONE ELDORADO 5-1050

PUBLISHED BY

THE AMERICAN FEDERATION OF ARTS

THOMAS C. PARKER, *DIRECTOR*

National Headquarters: BARR BUILDING, WASHINGTON 6, D. C.

The MAGAZINE OF ART is mailed to all chapters and members of the Federation, a part of each annual membership fee being credited as a subscription. Entered as second class matter October 4, 1921, at the Post Office at Washington, D. C., under the act of March 3, 1879. Subscriptions: United States and possessions, \$5.00 per year; Canada \$5.50; Foreign \$6.00; single copies 75 cents. Published monthly, October through May. Title Trade Mark Registered in the U. S. Patent Office. Copyright 1944 by The American Federation of Arts. All rights reserved.

All Mss. should be sent to the Editor, MAGAZINE OF ART, 22 E. 60th St., New York City 22. Unsolicited Mss. should be accompanied by suitable photographs (no sepia prints) of first-class quality required to illustrate them, and must be accompanied by stamped, self-addressed envelopes, to insure return. The Editor assumes no responsibility for the return of unsolicited material. Payment is made on publication.

Articles in the MAGAZINE OF ART represent many points of view. We do not expect concurrence from every quarter, not even among our contributors; we believe that writers are entitled to express opinions which differ widely. Although we do not assume responsibility for opinions expressed in any signed articles appearing in the MAGAZINE OF ART, we hold that to offer a forum in our pages is the best way to stimulate intelligent discussion and to increase active enjoyment of the arts.—EDITOR.

Representative for Art Dealers' Advertising: Peter Magill, 625 Madison Avenue, New York City. Telephone: Wickersham 2-0537.



EUGÈNE DELACROIX: *Angelique et Medor*, oil sketch privately owned in New York. In the Delacroix exhibition at the Wildenstein Gallery.

That same April, 1824, fever shook the last breath from Lord Byron at Missolonghi, and meditating upon the poet's stormy life, Delacroix wrote: "I wish to be the painter of heroism!" This was an ambition quite different from that of Géricault who wanted to be, and became, a painter-hero. Delacroix's ambition implied a certain detachment from the heroics of courageous or exhibitionistic living, a detachment in which he grew more and more confirmed as he passed into middle age. In contrast to the feverish pace of Géricault's existence, Delacroix's life went by calmly, its relative uneventfulness deliber-

Delacroix's heroism consisted in the unfailing integrity he brought to conflicts of the mind, and in contrast to Géricault



COCHEREAU: *Interior of David's Studio*, oil, Louvre. Contrast with a studio interior of a generation later.



E. J. H. VERNET: *Studio of the Artist. Instead of a Roman model—a horse, dog, monkey, deer, and a fencing match.*

who worked sporadically, he painted nearly all of nearly every day, so that when he died no crevice of his talent should be left unexplored. He admired Byron, but he identified himself with Hamlet, as George Sand was fond of pointing out, and he needed a full 65 years to carry on one of the most exalted soliloquies in the history of painting. By 1850, he had passed middle age, but the confession he made then was true of his youth, though in lesser degree. "I told myself," he wrote, "and I cannot repeat it often enough for my repose and happiness . . . that I cannot and must not live in any other way than through the mind; the food it demands is more vital to my life than that which my body calls for."

The food Delacroix's mind demanded included not only art, but music and literature in enormous quantities. The single-minded estheticism which characterized Géricault had more or less vanished with his generation. While Byron had been comparatively indifferent to music and thought painting "of all the arts the most unsympathetic and unnatural and that by which the nonsense of mankind is most imposed upon," Delacroix never outgrew his youthful passion for music and poetry. He attended most of the important concerts of his day, and read prodigiously. Nor was his enjoyment entirely passive. At 24 he wrote a friend from Angoumois that he might abandon art for verse. Over 30 years later, he noted in his Journal: "I am persuaded that if I wrote more often, I should reach the point of enjoying the same ability [as in painting] when picking up my pen." As late as 1824, after he had painted *Dante and Virgil*—and while he was working on *The Massacre of Scio*, he still played Mozart's *Nozze di Figaro* and *Don Giovanni* or Rossini's *Tancredi* on the violin, and seriously wondered whether he had not missed his calling. He aspired to be a universal man of the arts, to be what Baudelaire called him—"the very type of painter-poet." It is this aspiration which has spoiled much of his work for those who judge all art by the anti-iconographical standards of early 20th century esthetics. But it is perhaps this, too, which gives the best of his painting its extraordinary emotional range and eloquence.

After about 1840 Delacroix lived a life of semi-retirement under the watchful eye of his housekeeper, Jenny Le Guillou, a rude peasant who alienated most of the painter's friends but whose instinctive wisdom delighted the artist. Delacroix had a

natural preference for workmen and aristocrats, but railed against the middle classes—"all those grocers, stationers and petty people," he called them, who had "put their counters in order and hidden their accountbooks in the sideboard so that they could give a ball." He was himself an unmistakable aristocrat who had, by Baudelaire's reckoning, "a thousand ways of pronouncing 'Monsieur.'"

At 19 he had developed the peculiarly Oriental beauty for which he was to be famous throughout his life. In Villot's engraving of an early Delacroix self portrait, the features which haunted so many of the painter's contemporaries are clearly defined. It is the mouth which dominates the face, a thin, dry, cruel mouth; and above it an aquiline nose leading straight into a heavy forehead. His eyes were wide and gentle then, but as he grew older they contracted within the hollows formed by his high and olive cheekbones, becoming brighter with age.

Even as a youth there was something forbidding and mysterious about his countenance, a hint of viciousness and stealth which the unfailing honesty of his actions did nothing to dissipate. In his twenties he was rather proud of this quality and wrote in his Journal: "I saw myself in the glass, and I was almost scared by the wickedness in my features." Years later Baudelaire described him in prose which contains a wide range of Romantic eloquence: "Even the physical character of his physiognomy, his Peruvian or Malayan complexion, his eyes so large and black but narrowed by his squinting concentration and appearing to absorb the light, his abundant and lustrous hair, his stubborn brow, his taut lips to which a perpetual tension, springing from determination, lent a cruel expression—in short his whole person suggested the idea of an exotic origin. More than once it has happened that while looking at him I have dreamed of the ancient sovereigns of Mexico, of Montezuma whose hand, used to sacrifices, could in a single day slaughter 3,000 human creatures on the pyramidal altar to the Sun. Or again I've dreamed of those Hindu princes who, in the splendor of their most glorious fêtes, carry in the depths of their eyes a sort of unsatisfied greed and an inexplicable nostalgia, something like a memory and yearning for things never known."

By contrast with Géricault's thin and horse-like face, that of Delacroix was feline, a fact he must have realized in painting his self portrait of 1829. One of his best friends, Piron, claimed



DELACROIX: *Christ on the Cross*. Oil, Walters Art Gallery, Baltimore.

at the artist's hands were "sharper than those of a cat," and the elegance and disdain of cats were paralleled by traits in Delacroix's character. His walk was uncannily silent and Audelaire wrote after his death: "he died in the manner of cats or of savage beasts which seek a secret lair to protect themselves from the convulsions of their life." At one point Delacroix kept no less than 20 cats at Champrosay, a small country estate which he bought in middle age. For the artist, the cat was a convenient substitute for its wild cousins, the lion and the tiger, since it was an easy feat of the Romantic imagination to endow tame animals with the exotic appeal of primitive beasts. The differ-

ence in viewpoint between the late 18th and early 19th centuries—between the Age of Reason and the Age of Imagination—is partially illustrated by the change in attitude toward animals. Whereas Bernardin de Saint-Pierre, during the starvation days of the Revolution, had saved the lives of the animals in the zoo at Versailles by pleading that they might some day be converted to domestic usage, Delacroix under like conditions might have pled for the lives of domestic animals on the basis of their kinship to the beasts of the jungle.

Delacroix's character was particularly like that of the cat in its aloofness. Though he knew most of the celebrated men



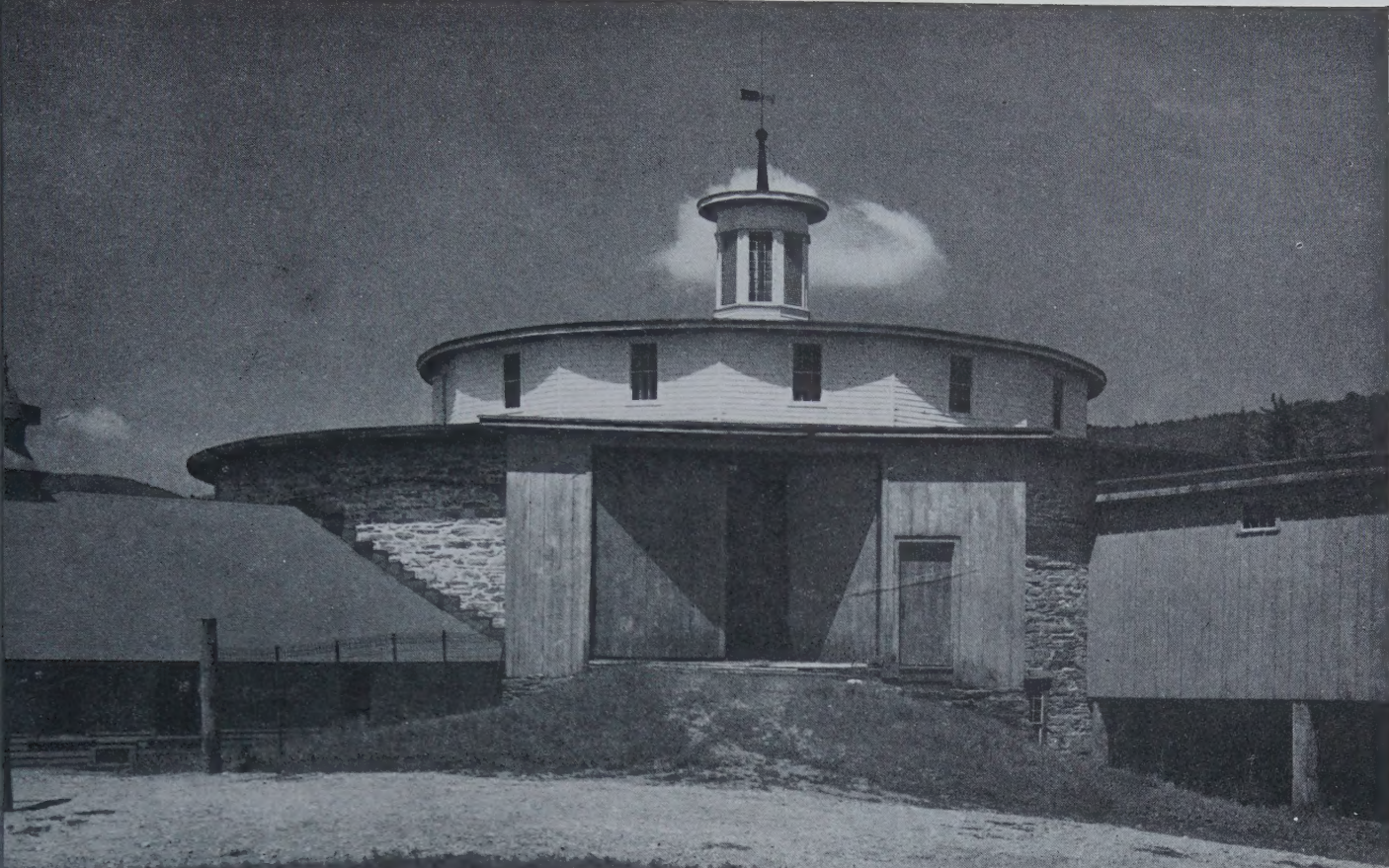
DELACROIX: *Combat Between the Giaour and the Pasha*, oil, 23¾ x 28. Art Institute of Chicago. Potter Palmer Collection.

and women of Paris, though he was welcome in all the greatest salons of the period, he loved solitude and often maintained an unembarrassed silence amid the most brilliant gatherings. He was extremely wary of women. Unlike Gros, for whom woman had been a melancholy priestess, or Géricault, for whom she symbolized a mad, destructive beauty, Delacroix thought of women as a beguiling still-life element. He called her "this delicious art object, woman." He believed, or affected to believe, that women lacked sensitivity compared to men, and once when Baudelaire pointed out to him a lady whom the poet described as melancholy, Delacroix exclaimed: "How can you believe that a woman can be melancholy?" In youth and at intervals throughout his career he talked enviously of marriage, but he also retreated behind one of the defenses of a born bachelor by declaring that his wife must be a person superior to himself, a stipulation he made sure could never be fulfilled by fleeing all possible candidates. Later, when his friends announced their intention to marry, he did his best to discourage them. If they went ahead despite his advice, he made it plain that they had betrayed themselves and him and refused to go to their houses for dinner.

As he aged he became almost a prude. Toward all art other than his own he developed stringent moral standards. He did not hesitate to paint a rather erotic picture of a half-naked

woman playing the piano, but insisted that his cousin, Henri Riesener, sketch in a veil to cover a nude which the latter had painted for him. He would have liked to exercise rigid control over the sensuality of his own work, but was as helpless to do so as the aged and concupiscent Ingres. Beneath some of the most avowedly spiritual of Delacroix's paintings, the pounding of his fevered blood may be felt, and in despair he once wrote that there was something "black" within him. Baudelaire suggested a clue to this inner torment when he described the painter as "Skeptic and aristocrat who knew passion and the supernatural only through his forced association with the dream."

Delacroix spoke little, and then in unflattering terms, of the America where his works are now being shown in a large and impressive exhibition. On hearing about the American clipper ship, he moaned that men next would want to be shot from cannon—a prophecy which has come true within the limited confines of the Ringling Brothers' tent. Toward the end of his life he came to believe that the world was to be destroyed by the influx of machines and spoiled by American efficiency. It is a blessed irony that this very efficiency now contributes so much to the eventual liberation of the world from the destruction of machines; that Paris is French again; and the cemetery of Père-Lachaise free, where lies buried the noble artist whom Baudelaire called "Lake of blood, haunted by fallen angels."



PHOTOS COURTESY NATIONAL GALLERY OF ART, WASHINGTON, CUSTODIANS OF THE INDEX OF AMERICAN DESIGN

Round Barn, Shaker Village, Hancock, Mass., 1826. "No accident explains the organic simplicity of the builder's idea of a round barn in which the hay wagons could drive around in a circle while the hay was being unloaded and then go out by the same door which they came in."

THE SHAKER LEGACY

By ELIZABETH McCAUSLAND

THE rediscovery of America reaches out over the continent to remote corners as far-flung as the first physical explorations; and at last Americans begin to find roots in their own land. As they do so, they discover that curious native folklore, Shaker arts and crafts, a legacy which is not only peculiarly American but also and especially "modern." The Shaker archive tangibly preserved in wood and iron and fabric in a few private collections and in one public institution, the New York State Museum. More than that, it is meticulously recorded in the Index of American Design, in plates which are a significant chronicle of the American past for students of American life and thought. Forgotten and passed by, Shaker art has now had its resurrection and rises up to offer the present an organic American design source.

Flung up on the tides of religious persecution which rocked Europe after the Reformation, the Shakers came to America in 1776. Their declaration of independence was not, however, political or economic but ethical, being the renouncement of the world and all its sinful ways. Settling at Watervliet, New York, the first Shakers spread their doctrine to Massachusetts, Connecticut, Maine and New Hampshire, and later to Ohio and Kentucky. Today their former colonies stand empty or are given over to other uses. But in the heyday of Shakerism, from 1830 to 1860, the sect had 6000 members, living in blissful communal innocence and lovingly fabricating the objects of use which we now prize as objects of art.

The Shaker "families" from Maine to Kentucky invoked virtues not unlike those of St. Francis, eschewing private prop-

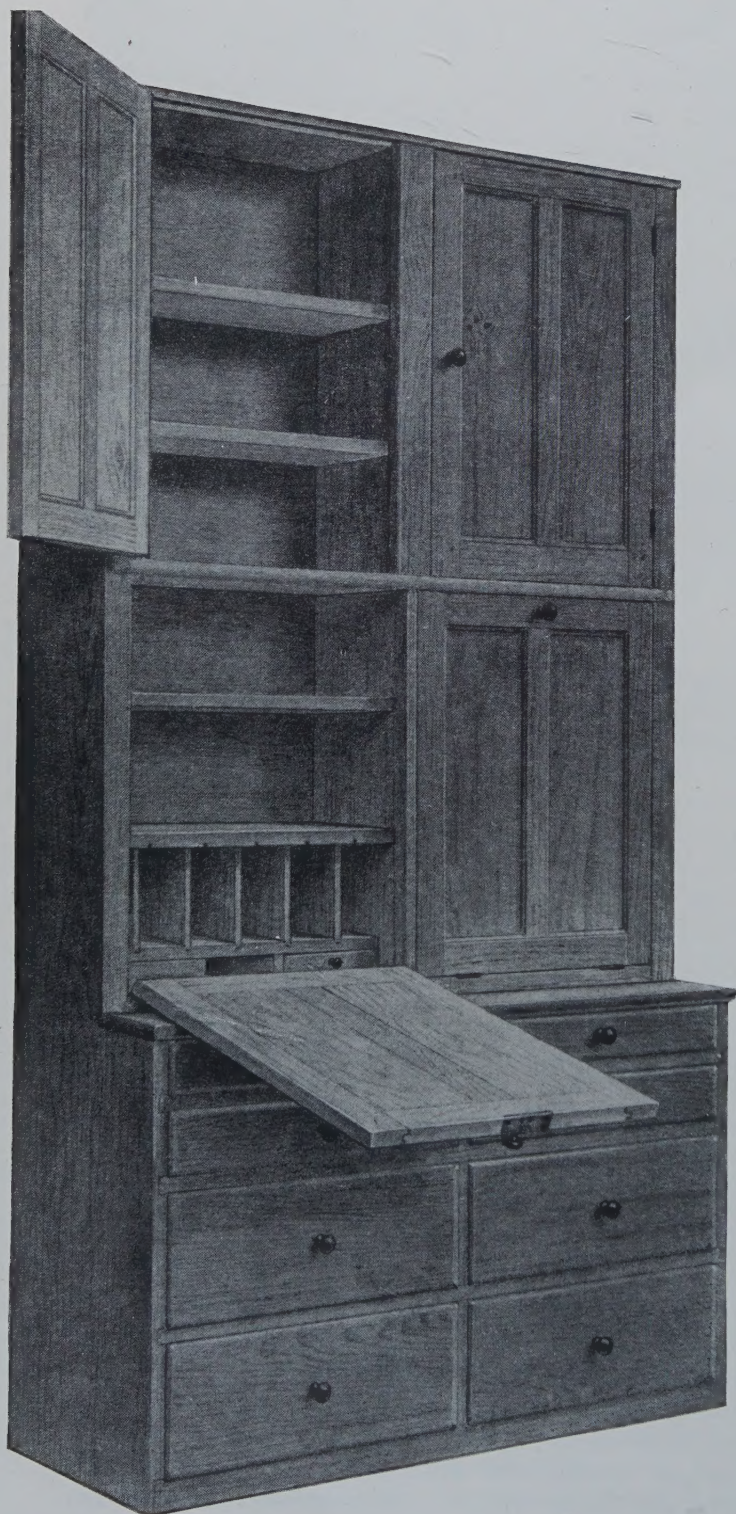
erty, profit, ostentation, and the flesh. Building their communities apart from the world, they held all things in common; and all labor, predicated on their pastoral-agricultural way of life, was for the common good. Thus simplicity, modesty, abstinence from ornament, uniformity, and, above all, harmony between the object and its use, controlled their craftsmanship. "Every force," they said, "evolves a form," anticipating Louis Sullivan by several decades. Today Shaker forms strike the modern eye as amazingly beautiful, though the creation of beauty *per se* was never consciously their makers' end.

The Shakers, goaded by no exigent time clock, but serene in the thought of eternity, had time to season their wood, had time to take the endless pains of genius, had time to perfect their workmanship, had time even to save time by inventing labor-saving devices. The almost monastic life of their communities, with celibacy a cardinal virtue and separation of the sexes a rule, in their work led to a remarkable purity of line and color coupled with utmost economy of form. Thus the joiner refined the legs of his chair, not because he sought a pseudo elegance of design but because the chair had to be lifted shoulder-high to be hung from a pegboard. To save a brother or a sister unnecessary exertion was to serve God. A like imperative may be said to inform contemporary lifeboat design, though phrased in other terms.

Using materials at hand (native pine, black cherry, yellow birch, basswood, beech, butternut, walnut, ash, maple, hickory, white oak, chestnut, elm, hemlock and spruce), Shaker carpenters and joiners practised what present-day architects and



Tailoress' Counter (ABOVE). Trustees' Desk, c. 1830-40 (BELOW).



industrial designers preach. In work tables for sewing, tailoring, ironing and the like, the unsung Shaker designers with great ingenuity devised drawers which could be reached from both sides, the Shaker communal ideal being attained through collective work. Cases of drawers, built-in cupboards, desks and similar pieces show the same precise fitting of the object to its purpose; drawers and cupboards of different sizes for different sized contents are organized, in one piece of furniture, into magnificent unity, as may be noted here in the trustees' desk illustrated. The semi-architecture of the Shaker built-in cupboards and drawers is of considerable variety, as documented in the Index plates of interiors in the various houses of the North Family at New Lebanon, New York. An intuitive design sense manifests itself in the alignment of the tops of doors, windows, cupboards, and built-in drawers.

Since use governed all they did, the Shakers made their finest esthetic expression in the "practical" mediums of architecture and cabinetry. In the production of textiles and costume they were governed by the chaste laws of Shakerism, which led to a modest uniformity of color, weave, texture and cut, less dramatic than their splendid buildings and elegant furniture. In the so-called "fine arts" mediums of painting and sculpture they worked not at all, except for the primitively ecstatic "spiritual drawings" made in connection with their spiritual revival of the decade from 1837 on. The inspirational drawings cannot be explained on purely emotional or psychological grounds, but do indicate that the Shaker esthetic sense, though kept on a fairly tight rein, was aware and active.

But the Shaker communities had to have shelter and they had to have chairs, tables, beds. Where divine law permitted the craftsmen to work freely—of course, within the limits of what was fitting and proper—their art flowered. Stemming from the colonial cabinet-makers of New England and New York, Shaker cabinetry could not be merely imitative; it must evolve its own form in relation to the forces of Shaker faith. Scorning the world, the Shakers scorned also the world's style. So their chairs, tables, beds, cases of drawers, desks, have been shorn of all ornament; only pure form stands forth, like "Euclid bare."

The furthest reach of their aspiration united material with spiritual terms. "The ideal of purity," write the Andrews in "Shaker Furniture," "broadly conceived as it was, furnished sufficient justification for such a theory of workmanship. Elder Giles Avery definitely specified as an act of 'deception,' even of 'adultery,' the practice by worldly cabinetmakers of 'dressing . . . furniture of pine or white wood with the veneering of bay wood, mahogany or rose wood." Yet purity in the Shaker cosmogony did not mean an empty formalistic method, as we may know from the Shaker practice of using two kinds of wood in one piece of furniture with a frank avowal of the fact—surely an admirable admonition to contemporary designers to avoid false purism. It meant, rather, the inescapable logic of the rightness of the solution of the problem. Judged by this criterion, Shaker furniture is among the finest created in America.

If simplicity and economy are the qualities of Shaker furniture, monumentality is the character of Shaker architecture. Again they used materials at hand, having no alternative to be sure, but nonetheless making of necessity a shining beauty. At Watervliet, they built with brick and wood painted red; at New Lebanon, with stone and wood painted white; at Enfield, New Hampshire, with the Granite State's own granite and with wood as well. The sect's communal way of life made it logical that their buildings, whether meeting-house, dwelling house, barn or workshop, should be larger in size than American domestic architecture, in fact almost on the scale of public buildings; and the main dwelling house at Enfield, according to Marguerite

ellows Melcher, "was considered the finest building in New Hampshire with the single exception of the State House at Concord."

Mechanically conceived utilitarianism does not suffice to explain the Round Barn at Hancock, built in 1826 and illustrated here. The use of stone and wood together may be a brilliantly strategic recognition of necessity, for perhaps only wood could be fabricated into the joists whose thrust and counterthrust is seen in the cupola's intricate interior construction. But no accident explains the organic simplicity of the builder's idea of a round barn in which the hay wagons could drive around in a circle while the hay was being unloaded and then go out by that same door at which they came in. The idea is, rather, a triumph of functionalism as dazzling as Alvar Aalto's Toppila pulp mill or Frank Lloyd Wright's Johnson wax factory.

While the sheer volume of Shaker buildings impresses by solid and monolithic qualities, the interiors impress by quietness and calm. Built to withstand the storms of nature, Shaker dwelling houses and meeting-houses and workshops were built to withstand also the tumult of the soul. The Canterbury (New Hampshire) church is typical, with wainscoting up to the window sills, plastered walls painted white, and blue woodwork. Plainness, neatness, symmetry, did not spell oppressive austerity, however, but harmonious order—as the best modern architecture does today. In the Shaker buildings, with their foundations in the dignity of work and worship, Shaker chairs, tables, cupboards and the rest live in a true architectonic.

Shaker harmony is due not only to the excellent proportions of their interior architecture and of their furniture, but also to their color sense, subtle and sensitive. Their Millennial Laws called for, besides the standard blue for meeting-houses, reddish yellow for the floors of the dwelling houses and yellowish red for the floors of workshops. For the movable pieces they employed a variety of paints, stains and varnishes; and color ranged from a light pink wash to a fairly deep red, while the yellows were also used in a gamut of shades. Green was used for the beds, but is sometimes found on other pieces. In textiles the range was wide, including madder red, catechu brown, fancy blue, London brown, copperas, orange, yellow, green and slate. Color was used for the labels of the seed envelopes and herb



Shakeress Bonnet. Rye straw with sheer cloth lining made at Shaker-town, Kentucky. Collection of Sullivan and Isenberg, Harrodsburg, Ky. Drawn for the Index of American Design by Alois E. Ulrich.

boxes. This sensuous attribute of Shaker art is particularly well preserved in the Index plates, although black-and-white photographs are also part of the Shaker series, especially for the recording of architecture.

As we contemplate the Shaker legacy to American life, it is clear that the anonymous, collective artist-craftsmen of the Shaker communities found—long before our present-day self-conscious concern with the question—their answer to that burn-



Low table with Drop Leaf. Collection of Darrow School, New Lebanon, N. Y. Drawn for the Index of American Design by Anne Ger.



Built-in Drawers and Cupboard, North Family group, New Lebanon, N. Y. Drawn for the Index of American Design by Alfred Smith.

ing problem of contemporary esthetics, how modern technological civilization may draw on the rich lore of older craft cultures. Foreswearing the world, the Shakers did not renounce the machine. Founded in the colonial crafts, they moved on to technological devices to lighten labor—inventing many important tools, including the circular saw, the rotary harrow, the threshing machine, and even a bread-cutting machine. At the same time, they made buildings, furniture, clothing, food, with the high standards of quality of superb craftsmanship. Shoes were made on individual lasts, and sometimes furniture was made to fit individual skeletal measurements. Here the goal was neither technological nor craft, but the desire to enhance and better human living. From a social as well as an esthetic point of view, Shaker culture has a moral for today.

The more reason, then, that its rediscovery and its preservation in the Index of American Design plates should be a matter of congratulation for Americans who seek a better understanding of our country's past. Too often have our eyes been turned to Europe for precedent. Now we look homeward and find rich treasures here. For this reason, if for no other, the discovery is important; for it makes an undoubted contribution to national pride and self-confidence, needed both in war and in peacetime.

Further, the Shaker arts and crafts offer both inspiration and ideas to modern architects and designers; and historians, novelists seeking visual color, producers of films on American his-

Stairway leading to living quarters of Elders of Shaker Church. The two doors on either side were used separately by men and women. "Plainness, neatness, symmetry, did not spell oppressive austerity, however, but harmonious order."



y, all can find much lore in them. Since the Shaker colonies
e wellnigh extinct, and since the existing collections are not
ways accessible to all students, the Index plates are more than
er invaluable. Already a beginning has been made in pub-
ning some of the American folk art plates of the Index.
nce our too long continued habit of cultural colonialism has
d the effect, till recently, of discouraging us from keeping
stematic archives of the national culture, is it too much to
pe that after the war this material and all related American
aterials may be made accessible, through popular-priced pub-
ications, to the American people?

More than that, our allies of the United Nations, the peoples
the world with whom we are fighting for freedom, might be
ry glad to have another portrait of America than the Holly-
ood version.

SOURCES

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t, 1943, \$4.50. A portfolio of twenty silk screen color prints reproduced
m Index of American Design plates: compiled by Benjamin Knotts.



Rear view of Round Barn, Shaker Village, Hancock, Massachusetts.

*terior of Round Barn, Hancock, Mass. "Mechanically conceived utilitarianism does not explain the Round Barn. . . . The use of
one and wood together may be a brilliantly strategic recognition of necessity, for perhaps only wood could be fabricated into the
ists whose thrust and counterthrust is seen in the cupola's intricate interior construction."*





REGINALD MARSH: *Fat Men's Shop*, 1944, Chinese ink drawing with watercolor tint, 21½ x 29½. Collection of Frank K. M. Rehn Gallery.

LET'S GET BACK TO PAINTING

BY REGINALD MARSH

HOW GOOD it is to be alive and able to paint, not all of every day but for all of most days, yes! What a hole in the life of the painter if the privilege were taken away. But while engaged in drawing and painting, or in the constant thought of the art, what a worrystome, plaguing, discouraging business the whole thing seems to be, and how unsatisfying! The head always filled with ideas for pictures is hindered in their execution, rather the execution is energetic and impulsive, but the result disorderly and inadequate.

The world of art is abundant and complex. Ours must be very different in many respects from other epochs. The production of pictures is enormous, varied, confused. I fancy there is no one more confused than I am. But perhaps it is better to stutter, falter, trip and fall constantly, than to start at one corner of the picture and "knit" placidly. The stream of tradition has divided into many, many rivulets and who is there to pronounce this right and that wrong?

To live in New York today is to be able to survey the whole panorama of art. In the museums and galleries there are examples of every school—past, present and (as two emporiums past) tomorrow and tomorrow. To supplement the museums are of course books, reproductions, prints, lantern slides. What fine art collections there are here in New York!—the Natural History Museum with its pre-Columbian sculptures newly arranged; the Audubon watercolors in the New York Historical Society; the old master drawings and superb Dürers and Rembrandts in the Morgan Library; Goyas in the Hispanic Society; Guardi watercolor, 17th century wash drawings of Italian baroque stage sets in Cooper Union; early American portraits in City Hall; a print collection and art books in the Public Library—to mention a few things off the beaten track of the Metropolitan, Frick, and other museums.

I want to live in New York. I do and I shall. I came here right after graduation from Yale in 1920, and have been here ever since. My first job was on the DAILY NEWS, where I made about 4000 drawings in three years. But the job required only one day a week, so I took up painting at the Art Students League under John Sloan, and later Kenneth Hayes Miller, to whom I will show every picture I make. I am a Miller student.

Painting seemed to me then a laborious way to make a bad drawing, a kind of cure-all for unwanted artists to pass the time. Roommate Edmund Duffy (now famed Baltimore Sun cartoonist) urged me to be an editorial cartoonist, but politics held less interest than baseball. Duffy, a veteran professional at 19, was an education for me. He seemed to know who everybody was. He knew all the editors; if he didn't know of a publication he'd look it up in Brentano's basement. He'd blow his last fin on a lunch with an important man. He taught me how to see all the shows free by drawing caricatures of the actors for the Sunday papers. He went to the public library to study Forain and Boardman Robinson in old newspapers and taught me how to draw for reproduction.

At night I worked with Sloan in his drawing class. He railed against the Academy and advertising art. His students, threatened with neither, felt very happy.

I still shied away from oil. The attempts I infrequently made ended always in an incoherent pasty mess. My drawing improved, but the little, so-called *art moderne* accents introduced by the Sloan class were a sorry note. Watercolor I took up and took to it well, with no introduction. I began to make a good living at illustrating and doing occasional humorous theatre



PHOTO BY WILFRID ZOGBAUM

Reginald Marsh in his studio at No. 1 Union Square, New York City.

curtains for John Murray Anderson and Robert Edmond Jones. I had to get up on the bridge and paint most of them myself as the scenic artists had difficulty copying my work. Scene paint, a glue distemper, is a beautiful medium in spite of its reluctance to blend. I enjoyed the experience.

After painting watercolor with enthusiasm and many oils with hopelessness, I turned to lithography for a spell. Tom Benton and his friend Denys Wortman showed me how to handle egg yolk and powdered color on a gesso ground. It opened a new world to me. Egg is a fine "draughtsman's" vehicle and very easy to handle. I used it transparently, without white color. The luminosity and clearness of drawing is preserved, yet a certain greasy quality of the yolk gives a "fat," oily effect. Drying is instantaneous, and superimposed brush strokes are easily made. The deep darks as in water mediums are unfortunately opaque and dead. The lights are best rubbed back from the gesso. I put egg yolk on a kind of belt line production for a dozen years and chucked oil forever.

When some of my "expert" friends began to undermine the egg, I quit and experimented a year in emulsions—Professor Doerner's emulsions. They were all sticky. Another "expert" put me onto Chinese ink, Winsor Newton "cake" colors and Whatman paper. I have since done much work in this excellent medium. Chinese ink rubbed up from the stick is very beautiful. The whole process is cheap, procurable, the least trouble of all, and very permanent. All the work in my recent show at the Rehn Gallery is in this medium. The one called



MARSH: *Coney Island Beach No. 1*, 1943, pen, ink and wash, $30\frac{1}{4} \times 22\frac{1}{4}$. Collection of Whitney Museum of American Art. "I like Coney Island because of the sea, the open air, and the crowds—crowds of people in all directions, in all positions without clothing, moving—like the great compositions of Michelangelo and Rubens."

MARSH: *People's Follies No. 3*, 1938, egg tempera, 36×24 . Collection of the Rochester Museum, Rochester, New York.



MARSH: *Eyes Tested*, 1944, Chinese ink drawing with watercolor tint, 22 x 30½. Frank K. M. Rehn Gallery. Mainly black Chinese ink, slightly washed in places with watercolor. The girl's hair is blond, her skin pinkish, and there are touches of blue in her dress."



Eyes Tested, for example, is mainly black Chinese ink, slightly washed in places with watercolor. The girl's hair is blond, her skin pinkish, and there are touches of blue in her dress. Occasionally, as in *Coney Island No. 1*, I outline the forms with a hard pen to give them more definition.

In painting and emulsion techniques I have worked four years with Jacques Maroger of the Louvre, in New York and Baltimore. Mr. Maroger is an alchemist. His mind is on one thing—the rediscovery of the medium of the old masters, and for all I know he has got the sheep by the tail, or perhaps, the bull by the horns. I have been a kind of guinea pig. It's black oil, black oil, black oil, litharge, white lead, white lead, litharge, 1 per cent, 3 per cent, 2 and one-half per cent, 33 per cent, cook one hour, cook two hours, cook one hour. Big smoke, little smoke, big smoke. To Baltimore each Sunday goes he to visit

Mrs. Ford. Tireless into the kitchen he flies, up to the stove—a new recipe for black oil! The room fills with billowy, black smoke—the lungs choke. A new black oil is born! The next day the class at the Maryland Institute is painting still-lives without rest—like the atelier of Rubens. One year is a Rubens-mastic-jelly-year; another is a damar-varnish-mayonnaise-year; this is a Tiepolo-bee's-wax-black-oil-year. I am inclined toward the last and have made several good portraits in it. The pigment is lush and heavy, like palette knife painting, but the manipulation is a miracle of joy. Each touch superimposes blends, holds the touch at will. The impasto and chromatic richness are akin to that of Tintoretto, Crespi, Strozzi, Tiepolo—the late baroque painters. It is wonderful to know M. Maroger. He seems to know how every picture in the past was painted. His knowledge is extraordinary.

How to learn to draw? Perhaps the following is a good way. For the head, copy and learn by heart the heads by da Vinci; for the body, Michelangelo and Dürer; for everything, Rubens: light, shade, modeling, head, feet, hands, men, women, animals, nature, architecture, composition, deep space composition. (I have made some kind of copy in pen and ink of almost every great picture in the European cities I began visiting in 1926.) Books are to be had—if you can't buy them, go to your public library or museum. If they haven't got all the good art books, they have enough to give you many hours of copying. Read Bridgman, Perard, any and all books on anatomy.

For painting go to your museum. Stare at the paintings, get a reading glass, look close at some uncovered place, discern what the painter put on first, second, third; note the transparencies, the glazes, the opaque places, the rough, the smooth, the blending, the coarse strokes, stare at unfinished pictures; Rubens sketches are very revealing. Trace the decline in painting in the 19th or 20th centuries. Study the tempera technique of the early Italians. Stare at Rembrandt's etchings, Dürer's, Mantegna's engravings. The modeling of forms, the lines, shadows and reflected light show clearly in old engravings—more clearly than in paintings. Stare at Michelangelo casts. Go out into the street, stare at the people. Go into the subway. Stare at the people. Stare, stare, keep on staring. Go to your studio; stare at your pictures, yourself, everything. Know something of current cant, which is louder than wisdom and will do no harm. A very good book to read is Hildebrand's "The Problem of Form."

At the Art Students League, where I teach, I tried an interesting experiment last year. During the periods when the model was resting I projected lantern slides of nude drawings by old

masters. Seeing these drawings enlarged to the same size as the model was a revelation to the students. They saw art and nature together in the same scale, and kept talking about what a big kick the old masters themselves would have got out of it.

It was in the early 1920's, when I was doing work for the DAILY NEWS and the NEW YORKER, that I took up the subject matter I still like to paint best. Frank Crowninshield sent me out to Coney Island one day to make a drawing, and I've been going out there every summer since, sometimes three or four days a week. In the winter I find the same themes on the streets or in theaters, but Coney Island is best. On the first trip each summer I am nauseated by the smell of stale food, but after that I get so I don't notice it. I like to go to Coney Island because of the sea, the open air, and the crowds—crowds of people in all directions, in all positions, without clothing, moving—like the great compositions of Michelangelo and Rubens. I failed to find anything like it in Europe.

There is a lot of talk these days about what is real "American" art. I have served on a lot of juries—Pepsi-Cola's "Portrait of America" competition was the last one—and I have seen a lot of contemporary pictures from every corner of our country. Often I am discouraged over the lack of traditional knowledge and professional technique. But maybe these pictures are a link in a chain to something else. Maybe this is not a lack of technique as we know it, but a new language of expression. It's impossible to predict what form American art will take—whether it will be "non-objective" or "objective", "realistic" or "romantic." At least it's impossible for me. But playing with prophecy is only conversation. To hell with it. Let's get back to painting.

MARSH: *Diana Dancing Academy*, 1939, watercolor, 40 x 27. Collection of Mr. and Mrs. Albert Hacket, Hollywood California





EDWARD HOPPER: *Ground Swell*, 1939, oil, 50 x 36. Collection of the Corcoran Gallery of Art, Washington, D. C.

SPORT IN AMERICAN ART

BOSTON SHOW IS "BIG LEAGUE STUFF" TO SPORTS WRITERS

THE most interesting comment on the Boston Museum's extensive exhibition of "Sport in American Art" was that furnished by the sports writers. The exhibition of 198 paintings, prints, and drawings by American artists ranging from Benjamin West to Edward Hopper was calculated to appeal both to museum and stadium habitués. So a special luncheon preview was given for the sports writers in the frank hope that they would review it in their columns and deflect some of the stadium trade towards the museum. It worked. The sports writers wrote, and new faces by the thousands appeared at the museum. Here are a few paragraphs of what the people read, and five paintings that they saw.

Victor O. Jones, in the BOSTON GLOBE—"At the double risk of (1) appearing arty and (2) treading on the bunions of Mr. A. J. Philpott, the Globe's venerable art editor, I want to call your attention to a great sports event which will take place in the Museum of Fine Arts. . . . It's the first exhibition of "Sport in American Art" ever held in a major league museum, and even if you're one of those people who go around saying, 'I don't know anything about art, but I know what I like,' you'll spend a very pleasant morning or afternoon feasting

your eyes on the finest oil paintings, water colors and prints which American sport has produced."

George Carens, in the BOSTON TRAVELER—"An astonishing feature of the sports exhibit is that so few of the pictures immortalize the action of the country's most popular spectator sports. Perhaps the action proved too high powered, the evolutions and gyrations too rapid to set on canvas. . . ."

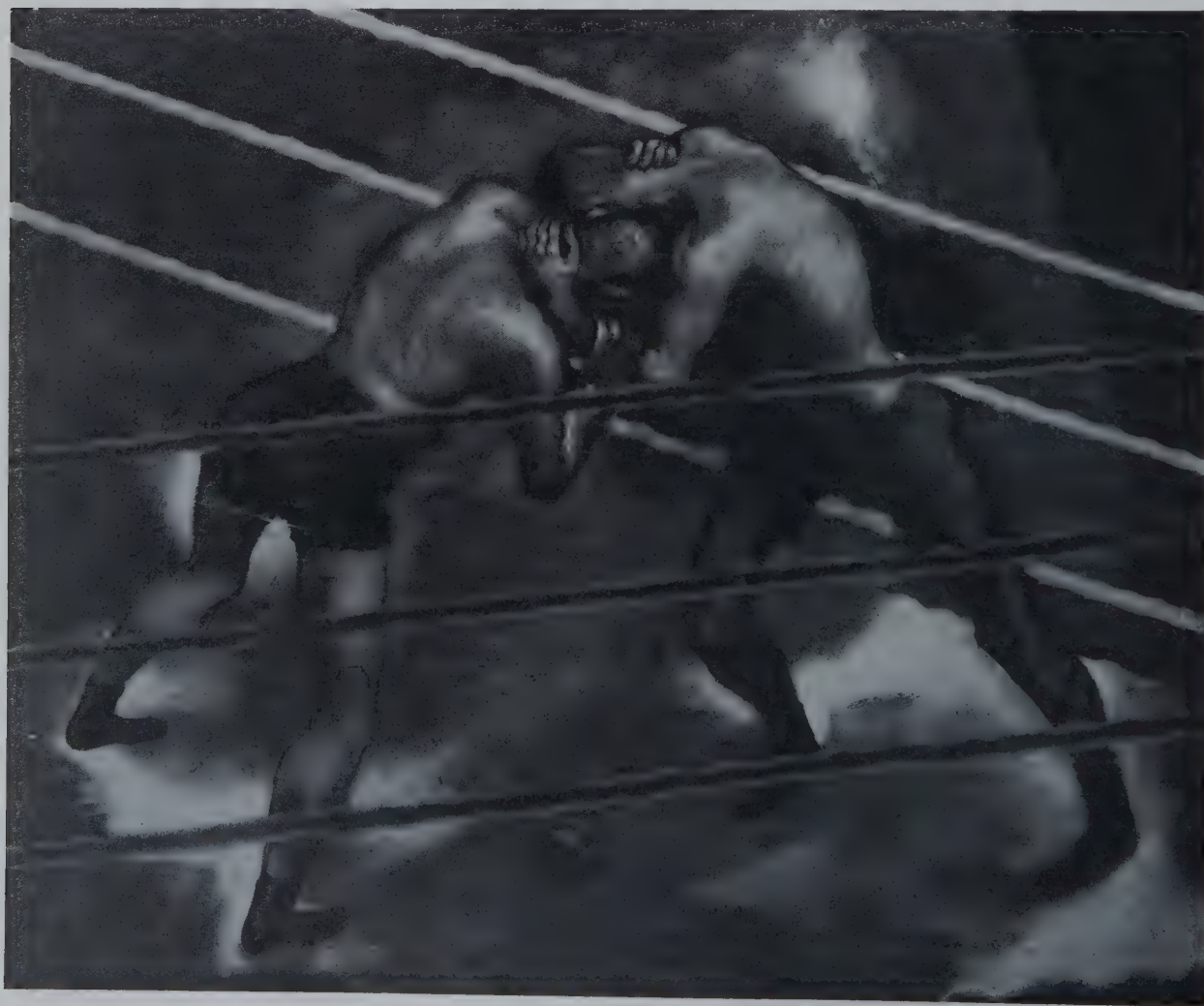
John Kieran, in the NEW YORK SUN—" . . . it's big league stuff in American art and, at the same time, it pretty well covers the whole field of American sports and outdoor pastimes. . . . The oil painting and the lithograph *Stag at Sharkey's* by George Bellows are there and every boxing fan will lean forward a bit when he sights one or the other in the exhibition. I prefer the lithograph myself. . . . One drawback to the spread of art appreciation and enjoyment is that most of the great paintings are hanging where only a few persons—comparatively speaking—see them. A batter who was once fanned on three straight fast balls by the mighty Walter Johnson walked back to the bench muttering: 'You can't hit what you can't see.' Well, in the way of graphic art, you can't enjoy what you don't see, either."

J. D. M.



SANGUINETTI: *Great Metropolitan Stakes, Jerome Park, N. Y., 1881, oil, 48 x 30. Racquet and Tennis Club, N. Y.*

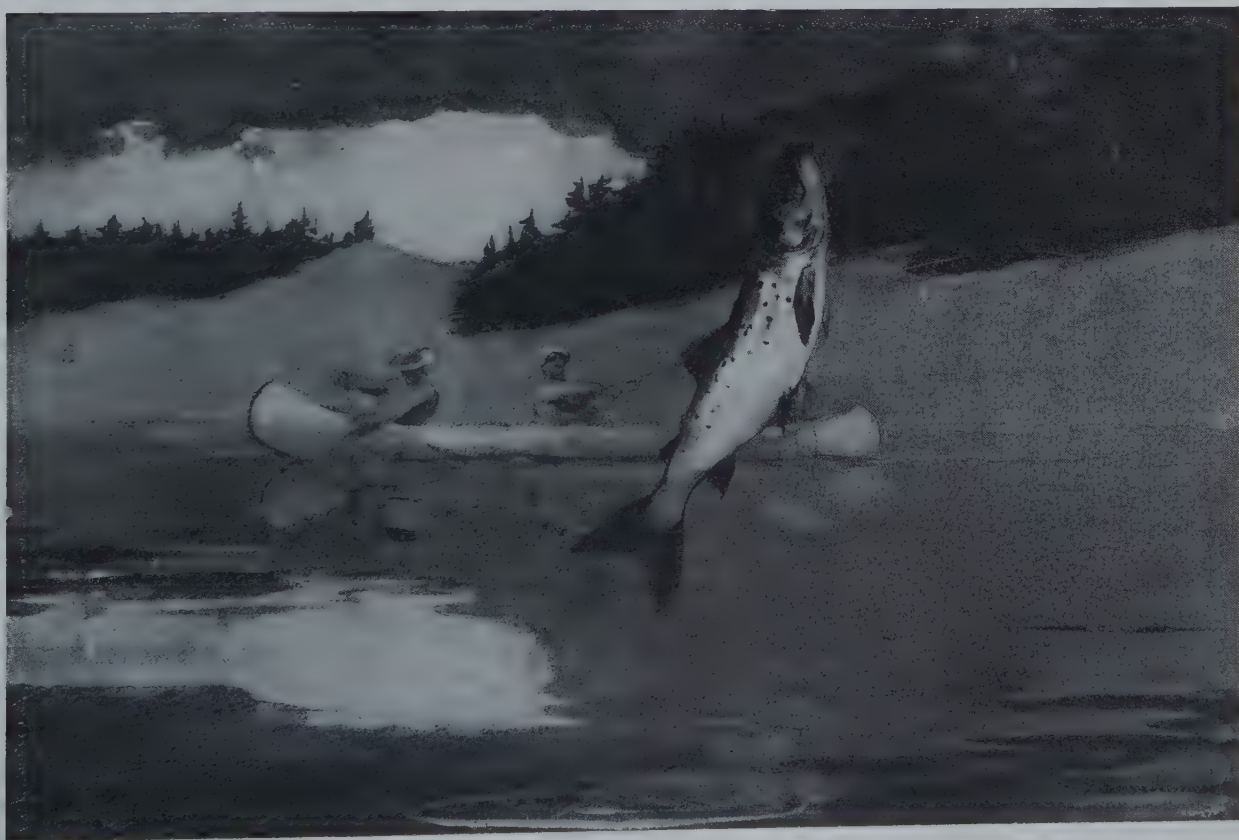
JOHN CARROLL: *The Champions, 1936, oil, 93 x 74. Collection of Frank K. M. Rehn Gallery.*





SETH EASTMAN: *Lacrosse Playing Among the Sioux Indians*, 1857, oil, 40 x 28. Coll. of Corcoran Gallery, Washington.

WINSLOW HOMER: *Ouananiche Fishing*, 1897, watercolor, 20 $\frac{3}{4}$ x 13 $\frac{1}{2}$. Coll. of Museum of Fine Arts, Boston.





MAYBECK PHOTO BY ESTHER BORN; ALL OTHERS BY ROGER STURTEVANT.

EARLY AND LATE: *Hoteling Building*, c. 1860, and *Appraisers Building*, 1944, latter by Simon and Underwood

SAN FRANCISCO BAY PORTFOLIO

By WILLIAM W. WURSTER

TO CAPTURE the essence of the buildings in an area with a few photographs poses a problem, particularly when there is any such sharp break as was caused by the earthquake and fire of 1906. Add to this the fact that the physical character of the Bay area is probably more a matter of slope, fog, sun, wind, and water, than of buildings per se. A distinguished spot in San Francisco is primarily a matter of view and climate, not of architecture or immediate surroundings. Small matter in what you live, of great importance what you look at.

One of our unique features is the club and hotel area on Nob Hill. We examine it for photographs and find its qualities come from a combined feeling of protection and vista—protection coming from the buildings which rim its windy plateau summit and vistas which carry down the streets to the Bay. Steep cable cars and Victorian bay windows are the vernacular the visitor remembers, but the cars are merely amusing local color, and the interest of the bay windows derives from the rhythm of naive repetition rather than good design. The Spanish left a great heritage in California, yet few actual examples remain in this compact area, and these are greatly changed from their original state.

The Hotaling Building of about 1860, hardly more than a decade after the gold rush, is one of the few examples to survive the fire of the remarkably firm,

knowing and serious architecture which mid-19th century America was still capable of producing, even in the wildest frontier boomtown of them all. The papery 1942 Appraisers Building in the background is only included because its location makes it a foil to the earlier buildings, not through any virtue of its own.

As we reach the early 20th century we find individuals emerging, and the greatest of these was Bernard Maybeck. For more than fifty years he has been using materials imaginatively, particularly redwood, and forms far in advance of the custom of the day. His Christian Science Church in Berkeley, difficult to photograph like many great romantic structures, shows a use of growing things and spatial effects, an anti-facadeism, often thought to emanate solely from Frank Lloyd Wright. Its exterior walls use asbestos board for the weather surface, a feat more recent moderns will claim to have invented. Many will remember his Palace of the Fine Arts at the 1915 Exposition or know his red and black marble Packard Building, with its huge sheets of glass, on Van Ness Avenue in San Francisco. The Fine Arts Palace is not shown because, although mistaken sentimentality has preserved it beyond the passing moment for which it was designed, it is now shorn of all the surroundings which were part of its brilliant conception.

CREATIVE ROMANTIC: *Christian Science Church, Berkeley, California, 1910. Bernard Maybeck, architect.*





EARLY MODERN: *Hallidie Building, 1918, Willis Polk, architect.*



FORM FOR SPEED: Yerba Buena Tunnel, Bay Bridge, 1936. Architectural committee: Timothy Pflueger, John J. Donovan, and Arthur Brown, Jr.

Willis Polk is another architect who emerged at this period. More worldly than Maybeck, but also free and inventive, he left a variety of structures. Both men were fond of wood shingles as an exterior wall covering and contributed greatly to this fine and persistent tradition. But Polk should be remembered particularly for his Hallidie Building on Sutter Street near Montgomery which is one of the few 20th century office structures to carry a step forward the great Chicago tradition of the '90's. Possibly his desire to do a completely glass front exceeded his acknowledgment of site conditions for it faces south and the demands for controlling the sun have proved excessive. I often wonder if it might not have set a pattern for the demand if it had faced north, or even east.

Architecture is still too often thought of as including only buildings, and only for certain types of use. But fortunately our lives are limited by no such definition. Gradually we are recognizing a broader base, through such examples as the great dams and power houses of TVA, with Roland Wank as architect, and the industrial

buildings designed by Albert Kahn. Architecture becomes integral with structural form and leaves forever, I hope, the era when it was thought of as applied decoration. Recalling some of the preliminary sketches for the concrete piers and tunnel of the Bay Bridge, we may be grateful that the Architectural Committee, led by Mr. Pflueger, asked for a return to the basic forms and removed meaningless additions and complications which had been devised as "architecture."

There has grown up a group of architects who I think appreciate the pioneer work done by Maybeck and Polk and seek its further development in today's forms. They have attempted to catch and express the bold free quality of our city and country-side and the active informality of our western pattern of daily living. The open plan, the out-of-doors feeling, the free use of glass made possible by technical achievements in heating, are all shown in Mayhew's house for the Manors in the Contra Costa hills back of Berkeley.

San Francisco has always used its view of water and hills as one of its prized possessions so that it is no



SPACE AND FREEDOM: *House for Mr. and Mrs. Manor, Contra Costa County, 1939. Clarence Mayhew, architect.*



CITY BLEACHERS: *Heil House* by Gardner H. Dailey (left), 1942. *Grove House* by William Wurster, 1939.

rebel who suggests placing the important rooms at the back of the house if that be the water side. Of later development, however, is the acknowledgment of need for out-of-door living at the south side even in a narrow city house. The Heil and Grover houses do just this,

with small sunny gardens protected alike from the high winds and street. It is this catching at the need and its solution rather than harking back to outworn forms which marks the spirit of today's group of architects.

(Pictures chosen by R. Sturtevant, T. Bernardi, and the writer.)



RUSSELL VERNON HUNTER:
Sunday, After Dinner, oil,
36 x 24, one of the pictures
in the Texas Panorama ex-
hibition, assembled by the
Dallas Museum of Fine Arts
and now being circulated by
the American Federation of
Arts. This show is the first
representative group of
paintings by contemporary
Texas artists to go on the
road on its own merits as
an art exhibition.

TEXAS PANORAMA

By JERRY BYWATERS

IN THE past few years the painters of Texas have taken their place calmly in the national art arena without calling attention to their work by symbolically flashing a pair of six-guns or by singing "Git Along Little Dogie" to guitar accompaniment. Exhibitions throughout the country, in metropolitan museums and even in dealer galleries, include a proportionate number of artists from Texas—and neither the galleries nor the artists are unusually self-conscious about the fact.

National art agencies have lately organized and circulated regional exhibitions without apology or circumspect reasons. An example of this is the "Texas Panorama" exhibition, assembled by the Dallas Museum of Fine Arts and now being circulated by the American Federation of Arts. This show is the first representative group of paintings by contemporary Texas artists to go on the road on its own merits as an art exhibition. Other exhibitions have been sent out from Texas, but these were usually promoted to supplement fat stock shows, conventions of Old Trail Drivers, or some other activity about which Texas is believed to be unusually possessive and nostalgic.

Superficially, the Texas Panorama exhibition may seem to be only an up-to-date continuation of this past tradition. There are such localized themes as Mexicans, ranchers, farmers, negroes, and the particular landscape of the region, but these themes are the incidental subjects used by artists who know their environment thoroughly by now and are more interested in creative interpretation than in illustration.

This maturing of Texas artists, similar to the development of painters in other sections, has not been easily accomplished. In fact, because of the admitted belligerence of Texans and a certain habit of being suspicious of anything not started in the state, the development and reception of art here has probably evolved through more rigorous and paradoxical conditions than

those found in most other regions. Only one episode need be recalled to indicate the high, wide and handsome attitude which sometimes prevailed in Texas toward the matter of art.

After the extended and never peaceful period of pioneering was over, some Texans became vaguely disturbed over the absence of art and artists, since such things were accepted as the harbingers of culture. Various efforts at enticing art into the state were amazingly typified and pointed up in a wild splurge of art sponsorship by a certain oil-rich Mr. Edgar B. Davis. This well-meaning citizen distributed \$65,000 in cash prizes to American painters at three art exhibitions in San Antonio. The three shows, called Davis Wild Flower Competitions, were conducted by the San Antonio Art League in the years 1927, 1928, and 1929. Although the exhibits were devoted mainly to the theme of the gentle Texas wildflower, there were also luscious prizes for paintings depicting Texas ranch life and Texas cotton fields. The first exhibit offered only two modest awards totalling \$6,000, but by the third year the pyramid of gold mounted to \$31,500 in cash prizes!

The news of these amazing prizes sent opportunistic painters from many New England states, from New York, Pennsylvania, California and from other art colonies—scrambling to Texas in time to paint cactus and bluebonnets before the deadline of the exhibition. To quote one proud report of the time, "Artists came to San Antonio from all parts of America until the smock and paint-box were as familiar on the streets as the five-gallon hats of the cowboys". Some painters, evading the sincere if queer spirit of the fabulous occasion, merely resorted to botanical books for the unfamiliar subjects called for and thereby avoided the inconvenience of the long trip to Texas.

After the third exhibition, no more of these incredible competitions were held. Perhaps Mr. Davis' oil wells ran dry—or,

more likely, there were too many obvious miscarriages of artistic judgment. (In one exhibition, a painting of Holstein-looking dairy cows grazing in a New Englandish meadow won the largest prize for the best picture depicting Texas ranch life!)

This one story, typical of others in the art history of Texas, is recalled to bring into high relief two unfortunate attitudes which once prevailed, the disappearance of which has permitted art to develop more normally. First, since there were few artists in Texas two decades ago, it seemed entirely possible and practical to guarantee the development of art and make one town an art center by proffering large money prizes to artists who would exhibit in Texas. As this scheme actually worked out, the painters from other regions merely came to Texas, entered their paintings in the exhibitions, collected their fat prizes and returned wondering but promptly to their studios far away. Second, these amazing exhibitions impressed the stolid Eastern centers of culture and art as just another naive shenanigan to be expected from the provinces when art was concerned, but since the "inducements" were abnormally large, the Eastern seers of art felt a compulsion to participate and apparently aid in transforming an outlandish shenanigan into a cultural event.

Fortunately, the passing of the years has made a difference, and these curious attitudes no longer predominate in American art. It is better understood now (even in the provinces) that art

cannot be produced artificially and arbitrarily; also, no one part of the country can claim to fully represent or control the talent of the whole country.

While such noisy and newsworthy events as the Davis Competitions were taking place without permanent effect, the logical forces for the real development of art in Texas were working quietly and without acknowledgment. A few of the older artists, such as Frank Reaugh "the cattle painter", and many young and unknown painters were working hard at their own development. Local exhibitions were providing opportunity for hanging their first professional efforts. Among these annual shows continuing to be of great service to local artists are those in Houston, Dallas, San Antonio, Fort Worth, and most of the other sizeable towns. Typical of these local exhibitions is the Annual Dallas Allied Arts, now in its 16th year, where purchase prizes totalling an annual average of \$1,500 are available to encourage local artists. Such inter-city exhibitions as the Texas General, now in its sixth year, stimulate competition among artists within the state.

For many years certain small and struggling civic or private art schools have helped when no other instruction was available. Recently, the surprising expansion of college and university art departments has exerted wide influence through capable teachers (usually professional and practising artists) whose students

ALEXANDRE HOGUE: *The Crucified Land*, oil, 60 x 42.





WILLIAM LESTER: *Uprooted Stump*, 1943, oil on gesso-masonite, 34 x 24.

provide an alert audience for art and whose graduates have entered many branches of the arts. Preparation for this greater interest in art is well-grounded in the enlightened programs of the public school systems.

Critical support and evaluation, once so skimpy and patronizing, is now notable for its quantity and quality. Art is treated as a significant expression of the region in a great variety of publications including quarterly magazines like the *SOUTHWEST REVIEW* or such newspapers as the *DALLAS MORNING NEWS*, which devotes daily and extensive coverage to the arts.

At a critical time when the depression might have curtailed art development in Texas, the various Federal art programs gave practical justification for the uninterrupted continuity of the art of the region. After this crucial period, the artists initiated their own measures to insure support. The Lone Star Printmakers and the Printmakers Guild are two agencies for marketing prints and providing inexpensive exhibitions to satisfy an increasing demand. Such active local groups as the Dallas Print Society, sponsor of an annual state-wide print exhibition, are functioning with marked success. Most recent evidence of a trend toward practical interest in regional art has been an exhibition and sale conducted during December by the *CALLER-TIMES*, newspaper in Corpus Christi.

The Texas Panorama exhibition is an evolutionary result of these changed conditions and attitudes. The transition has been made from a region putting on cultural airs to one which can produce and sustain artists. Some 500 Texas citizens are listed

as artists today, and although great allowance must be made for the optimism of human nature, there is material here for adequate regional representation in the larger field of American art. Where it was impossible 20 years ago to scrape together a respectable exhibition of paintings from Texas, it is now difficult to limit such a show as the Texas Panorama to 27 artists without leaving out artists of importance.

The paintings in this exhibition are probably representative of the current trends in the regional art of America. Until recently, all painters of Texas have been too glibly typed as grass-root artists occupied simply with the social scene for its own pictorial sake. There are a few paintings in this show in which the major interest is social message, but the majority of paintings reveal a capable balance of subject, creative interpretation and the use of a comprehensive wealth of technical means.

This satisfactory balance, achieved without loss of individuality, has come about through the coalition of the art experience and personal intention of the artists involved. Represented in the Texas Panorama are at least 3 separate types of painters making up this cross-section of art in one region. There are the "native" painters who have been denied cosmopolitan training but have applied their instinctive talent with such acuteness and devotion that their work is significant. Among this group are Charles Bowling (*Midwinter*), William Lester (*Uprooted Stump*), Alexandre Hogue (*The Crucified Land*), and Everett Spruce (*MAGAZINE OF ART*, Jan., 1944). Second are the local painters who went away to study in metropolitan art centers



CHARLES T. BOWLING: *Midwinter*, oil, 30 x 22.

and returned in time to look deeper into the heart of the life best known to them; Russell Vernon Hunter (*Sunday After Dinner*) is one of these. Finally there are the well-trained artists such as Ward Lockwood (*MAGAZINE OF ART*, May, 1940) who have become residents in Texas as teachers and have applied their complex technical abilities to the landscape of their adoption.

Many able painters are, for one reason or another, absent from this list of representative Texas artists, and certain of the most significant individual paintings produced in Texas were unavailable for this particular exhibition. Yet, the major contemporary trends and accomplishments of art in this region are at least indicated in the Texas Panorama exhibition. Unless personal preference for one objective or procedure dictates a choice, it cannot be concluded at this time that any one group of these artists carries more all-round conviction than another. Each artist has made his special contribution, and all have gained knowledge from contact with others.

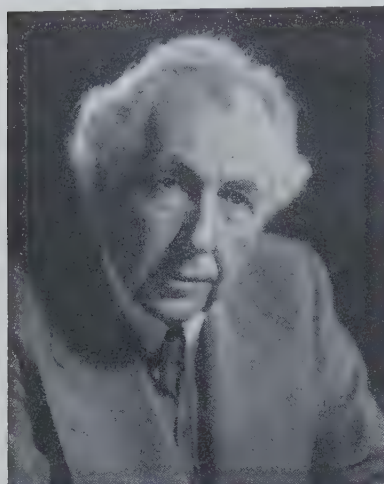
With many artists now devoting their time to the problems of war, in active service or in war production plants, further development in Texas art must wait for the end of these occupations. When painting is again resumed, the two essentials represented by the different artists in the Texas Panorama exhibition—thorough understanding of subject and complete technical ability—should become more closely allied, and art in this region will be lifted another step in importance.

The Texas Panorama exhibition has been shown at Dallas, Houston, San Francisco, Stockton, Santa Barbara, Bozeman, and Denver. During December, January, and February, respectively, it will be on view at Great Falls, Montana; Williston, N. D.; and St. Paul, Minnesota. The painters and their pictures are as follows:

Charles T. Bowling, <i>Midwinter</i> , 30 x 22.....	\$250
Jerry Bywaters, <i>In the Big Bend</i> , 24 x 18.....	300
Otis Dozier, <i>Cotton Pickers</i> , 40 x 32.....	500
E. G. Eisenlohr, <i>Spring Thaw</i> , 32 x 20.....	400
Lloyd Goff, <i>Rodeo Cowboy</i> , 40 x 17.....	300
Lt. Boyer Gonzales, Jr., <i>Butler Brick Yard</i> , 40 x 30.....	400
Veronica Helfensteller, <i>Still Life</i> , 26 x 20.....	200
Alexandre Hogue, <i>The Crucified Land</i> , 60 x 42.....	1,200
R. Vernon Hunter, <i>Sunday, After Dinner</i> , 36 x 24.....	500
Edmund Kinzinger, <i>Mexican Family</i> , 55 x 42.....	500
Bertha Landers, <i>Near Ft. Davis</i> , 24 x 18.....	125
William Lester, <i>Uprooted Stump</i> , 34 x 24.....	200
Major Ward Lockwood, <i>Adobe Houses</i> , 24 x 18.....	500
Florence McClung, <i>Cypress Swamp</i> , 30 x 24.....	300
Merritt Mauzey, <i>Cotton Oil Mill</i> , 30 x 24.....	N.F.S.
Loren Mozley, <i>Driftwood, Nests, and Milkweed Pods</i> , 24 x 18.....	200
Perry Nichols, <i>West Texas Snow</i> , 43 x 23.....	N.F.S.
Dickson Reeder, <i>Hat With The Green Ribbon</i> , 14 x 11.....	200
H. O. Robertson, <i>Sheep in March</i> , 36 x 24.....	450
Frances Skinner, <i>Still Life</i> , 27 x 22.....	200
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Olin Travis, <i>Cafe Society</i> , 30 x 30.....	500
Eugene Trentham, <i>Afternoon Landscape</i> , 24 x 20.....	100
Amelia Urbach, <i>Empty House</i> , 20 x 17.....	100
Donald Vogel, <i>Girls with Flowers</i> , 40 x 30.....	500
Lt. Julius Woeltz, <i>Slum Clearance</i> , 20 x 16.....	200

VIEWPOINTS: TO THE MOLE

By FRANK LLOYD WRIGHT



Addressing himself to Mr. Wright in the columns of the NEW YORK TIMES MAGAZINE (6/18/44), Park Commissioner Robert Moses said, "Most of my boys would feel that you would get further if you tried an experiment on a reasonable scale, frankly called it an experiment and refrained from announcing that it was the pattern of all future American living. . . . There it is. You can't expect anything better from moles who are blind. . . ." The TIMES solicited the following reply and then declined to publish it.

WHEN Robert Moses and I first met briefly, he picked up a bronze medal which he said was from "his boys." With a smile of satisfaction on his face that showed me it was what he liked most about him, he pointed to a mole cast in relief on one side the medal and said, "you see, I am a Mole."

Then Moses the Mole disposed of me. He put me up in the air. Said he: "You are a 'Skylark.'"

Of course I knew what he meant. "Brilliant but erratic" and so, quite beside the mark. The Moles-eye view?

Schopenhauer once did a valuable "piece" on the Mole. I commended it at this point. Shelley did well by the lark—read that poem.

As instinct, the Mole noses in to whatever is where he is and goes it, blind. He gets there where he wants to be. Which after all, is only where *he* wants to go.

But, concerning "Planners:" during a nation-wide broadcast, The American Forum of the Air, February 29, 1944, I, myself, had this to say:

"I am suspicious of all Planners! 'Planners' jump in on the middle of this or that problem, splash around and come out. All wet. To begin at the beginning is a lost Art in our Nation. We are so confused by the driving pressures of so-called "Production" that we have not yet learned planning as a Scientific-art. Nature herself makes no such mistake. Nature is growing right in our midst (apparently unnoticed) the Free city we need." I referred to the city I called Broadacre City. I sent a copy of that Thesis to Robert Moses. For no very good reason.

Well, for the sake of argument, I grant Robert Moses the Mole. Incomparable burrower for the Boroughs of Manhattan and the Bronx, he is. I take the Skylark, but suggest that every city have a furry burrowing Mole of Moses calibre to put off the Coroner, say, fifteen to twenty-five years. No Mole could (or should) do more.

Now there are millions of intelligent Americans who have no anxiety as to when the coroner gets to New York.

I am one of them. So far as a Lark sees, all American over-grown villages are dated. To me Moses' molesome City is as definitely dated as a bouquet (pronounce it "bo-kay") out of water.

His astonishing achievements in mitigating details of dying and burial entitle him to eternal local gratitude. New York City should be given, out-right, to Robert Moses. He is another Moses leading his people out of bondage—though not in just the way he intended. No. In fact, just the opposite way.

The Big City is no longer "the Glass of Fashion and Mold of Form" for this Nation that it once was.

Neither "Long-haired planner" nor Mole, I will try to suggest to the Moses boys, and Moles whatsoever, what Broadacre City meant.

First, the thesis of that future city of Democracy was no plan in either moleish or "planner" sense. It was a Vision. And very simply the Vision meant: more holeing in the dark isn't what the people of this Nation need so much as a clear view of the direction great mechanical forces we helped release into our world are taking. And more comprehension of the significance of what this deadly thing is doing to us right now.

Broadacres meant that, if, after taking a good look down into the gruesome thing we want to go on burrowing more channels for erosion in big-cities vainly hoping to save them and if, then, anyone wants to "plan," go ahead! But, as you are bound to see if you do look down, and in—why?

Anyone can make a plan or poke a fire. But, Broadacres is a window open on the inevitable Future.

Broadacres is itself a "looking down," not too far nor too wide, into an agonizing struggle, seeing a desperate clash between inordinate Mechanism and human Life, knowing that before this agony is resolved to human benefit, more blind Planning or Moleing is going to afford only more confusion to an already confused people: a people waiting (whether they know it or not) for the "Financial Disarmament" we are going to call Peace.

Further, and without shame, I say Broadacre City is a Song of Freedom. Yes, singing of the inevitably approaching City that America will recognize as the true-city if Democracy ever builds at all.

I cannot believe that a free Democracy is so much an affair of hard-pavements, wage-slavery and the vicarious, gregarious-life of bigger and bigger "Production" as "Planners" would make it out to be. However vicarious it is, the good life in modern times is no less than ever *a matter of the right kind of building!*

Always, true Civilization was, exactly, a matter of the right kind of Building.

But the kind of Building we do in our America won't let the true Nature of anything come through. At terrific pace we proceed "from barbarism to degeneracy with no real Civilization of our own in between." I venture to say that the kind of building we do is the worst bottle-neck of the Ages: the way that solves nothing. A way that has no *integrity*. The Integrity of Freedom and Democracy cannot be found anywhere in our way of building. So, what civilization? We are in mortal danger of losing the Freedom we once thought we had won! Wherein then lies the occasion for more such "planning"?

If we as a people could find the way to do the right kind of Building then *the right way of building* would itself begin to find the right kind of ground in the right way in the right place for the right kind of people. Yes; as sure as gravitation! What then is the "right kind of Building"? The answer is Organic-building, the only building that serves the inside of the man as well as the outside of him and makes this deadly mechanical equipment that has raced the young of our Nation off to War, an asset to young and old. Not a curse put upon both.

When Johnnie comes marching home, is the best "Planners" can do for him to push him into the slavery of wagery in inordinate "production" in bigger and bigger Cities? Are plans to be made for that?

The Mole says Yes? The Lark, No.

If we could give Johnnie a clear Vision of some direct road to the right kind of building in the right place for him at home he would never again be treading in on bigger and better Wars on foreign soil.

Now it was just that Vision Broadacre City was meant to indicate to him. And, also to all "Planners." With the moles thrown in. But they saw in it only a plan to rule the world by Communism or Fascism, Socialism or Capitalism. What a lot of "isms" they do have down there in the dark!

(Continued on page 312)



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VIEWPOINTS

(Continued from page 310)

We (the people) cannot plan the Right Kind of Building yet because we are cowards. We are afraid to know what it is. Now, to present the Right Kind of Building isn't within the scope of any brief reply to criticism. Perhaps it is no matter at all for a newspaper. But the right way is modelled in great detail at Taliesin. Anyone interested may study it. "The Powers-that-be" could not afford to know what "Broadacres" meant were they to look ever so long at it because were they to know what integrity actually is in the common life of "the common man" it would be all up with both Dictator and Bureaucracy. As for the "common man," I don't know who he is myself because I've never met one. Strictly speaking he is just You and Me in Broadacre City, which is a gospel of Individuality.

It is this seemingly trite affair of first things in the right way of Building in the right place that must be on straight before "planning" is going to do less harm than Robert Moses sees it doing. Or as I see it doing, myself, for that matter.

First-things must come first! Any good Plan must have that basis. The Mole may be blindly nearer to that basis than the planners are because "every problem carries inside itself its own solution." But are educated Planners looking inside for that solution? Or is the Mole? No, so far as I can see, neither are. And, the administration "little people" must avoid that look inside or lose their jobs.

Why are they not looking "inside" for it? Well, because the right kind of building is radical, always was, and it will always be a minority report and so cannot originate or thrive by way of Government.

Now, until a *natural* basis for radical planning is found—an organic basis—is any moleish makeshift whatever, or any "makeover" really worth a real man's time at this juncture? I say No.

But, what the Mole likes most about *him* is his "practical" attitude: that is to say: "first of all make the neighbors easy."

I say, let them suffer in hell and all until they know why they suffer and for what they suffer until the *Basis* for a better social contract becomes imperative to them. This is the view of the incorrigible Romanticist—the Skylark.

"Plan" if you feel inclined to do so. And mole. But be sure you go to work to get that better *Basis* into effect and no more of that eternal shuffling, infernal temporizing that is nothing more than the mere abatement of some *local* nuisance. Why fuss over that nuisance first when our Salvation is inherent in this fundamental over-all view from the *inside*? That view, call it Vision, is what ill

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needed most right up here and down there. And *right now*. Vision was left out of the education of our planners. And no administration of Government can remedy the defect. Was the omission designed? I believe it was.

And to hell with the voracity of our amazing materialism! *Speed is a kind of voracity.*

Planning (and the Moleing that should come only after planning) for more VORACITY won't help the American citizen in Jeffersonian pursuit of happiness.

Unless such voracity as ours is soon seen for what it is: the straight road to hell, what hope for the Freedom of Democracy in any actual City on our soil?

Then according to whose Plan is a *better* city? A city for what? A city where? And what *is* the good Democratic life?

Whose answer would Robert Moses take? Or would I? But the true answer comes first before any good planning can be done!

What then is the right answer? Is War the answer?

Yes, it is, so long as "Planning" and "Moleing" stand where they stand in our Nation. War *is* the only answer. The only answer ever yet given!

As for administration of government, it turns its back upon what is naturally our agrarian gifts, to push more specific industrialism into world competition for command of markets in other nations not so gifted with ground as ours: Britain being only one of them. What else than War can be the result? Are Planners, with a capital P, going to plan for that? They are not.

Thus immensely gifted as an agrarian Nation, we have turned from Organism to the Factitious. . . . As a Nation we are "Banking" on the Factory. We huddle in the gregarious life, So here we are, a voracious maw for world-markets when we could easily consume at home more than all we could hope to make if we looked

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within the nature-of-the-thing to find the Right-Kind-of-Building and then relentlessly smashed the sucking financial "bottlenecks" trying to prevent our building it. Always money for War and always no money for Peace. Whether prevention is by ignorance or by design I don't know. Our official "planning" is so like ignorance and our ignorance is so like "educated planning." But it is the Big-city itself that puts us down among the vicious hang-overs from Feudal times that are now our crucifixion.

We could, and would, integrate a Culture of our own worthy this great ground we inhabit if we could triumph over this stupid cupidity of arrogant, heartless "Production" by natural Distribution.

This "arsenal of Democracy" is a Nation Nature blessed other wise.

Bigger and better exports? Well . . . either we do something sensible about that grand Voracity ruining us now or we give the country back to the Indians.

What plan then? Is that inevitable plan in the books or on record?

No, unless it is Broadacre City.

No haphazard skyline, no park-system or playground can tell us anything.

We need this clear, long look down within the Ground-plan of the right way of *Building*. If we got that look the Organic way—we would soon find our way to the right kind of Social-contract we might call good Government. Soon we would learn to use our dangerous runaway "equipment" for our own good instead of exaggerating it as a world-murder adding machine for bigger and better exports. Or for suicide?

Are we hell-bent on this monstrous menace to ourselves? If so, that is what comes of little men getting control of Monstrosity before getting a little control of themselves! How, then, would who "plan" for this emergency?

Well—two things at least the Lark sees: first, the necessary recognition—it can never be official—of the way of *integral* or Organic building as Ideal. Then, second, the need of men with Robert Moses' power and pertinacity to get them built. His perspicacity is not so rodent like, either, as he sometimes likes to pretend.

I care to be neither "Planner" nor Mole.

Broadacre City was only the name I chose (for lack of a better one) for this "right-kind-of-Building in the right way in the right place" to enable us all to go to work *with* the forces we are facing instead of working dead against them. I know it is high time for our Nation to find out how to *go along with them*. I know we must enable machines to go to work for mankind or scrap both. So I know it is high time to get into action on the side of our own humanity instead of urging more Production for the sake of Production in order to insure employment to more "employables" paid for by enforced sales to foreign nations under some Strong-arm.

A far view? I only know that it is the one view most needed not only out there far away in the War but also down here in the trenches in the Big-Bedlams at home.

Now, what happens to the furrowing of moles up here in the beautiful green hills of Wisconsin?

Good rains fall. Finding the little self-seeking channels in the soil they enlarge them until the good top-soil trickles down into streams draining the green valleys. The streams carry it further along toward the great Mississippi where all goes down to the Gulf of Mexico. Soil erosion.

Big-city moleing will do something like that to these hard, sucking bottlenecks which the overgrown villages of America have become in American life; the soil being the people themselves started on their gravitational way perhaps by unpremeditated opposite intention, like Moses' moleing. What will be left to the Big-city will be only the wrong kind of Building for the "impeccable taste"

of the wrong kind of people all in the wrong place. The moles will be out of jobs.

Because "total-mechanization" is going to create "useless" people under the laws of orthodox finance at a rate not yet conceived of! And soon. In spite of as well as because of man's Arrogance in general and the extremes of his Folly, the gigantic mechanical forces unwittingly set in motion as "Progress" are already *reactionary*! They are on the move to destroy the poor creature that gave mechanism power. The Robot will destroy the Creature unless the reaction can be used as good Tooling for getting good building in the right way in the right place for the citizen *done in time*.

Therein: "getting good building done in time," lies the simple significance of Broadacres.

Is it so hard to understand?

The Broadacre City Thesis I sent Robert Moses meant to use this reactionary Machine-force to open, in a natural way (and it can be no matter for the "Strong-arm") a free life for the Citizen which in our country the administration of government ought to be, and will be, honest enough to call Democracy.

If reaction goes unrecognized much longer as Revolution, then our educated Planners and channeling Moles will only make of this Mechanized Era one vast Tragedy!

Our transplanted youth (hoping to someday come back home from Foreign-nations) have not only the right to find their own initiative released on their own soil. They have an even better right to find their own lives in their own hands, at last.

Any planning worth more than a tinkers damn should give them the right help to take the right road to such native freedom.

Broadacres, the natural city of Democracy, is no invention of mine, I assure you. That City is really by the brilliant but erratic Architect: Nature.

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NEW BOOKS

The Story of Painting. By Thomas Craven. New York, Simon and Schuster, 1943. 254 pages. \$5.00.

As everyone knows, Mr. Craven's name has come to have great drawing power with a very wide public and his books have had enormous sales. The effect of the phenomenal circulation of his works has been cumulative—because "Men of Art" and "Modern Art" were so widely read, his "Treasury of Art Masterpieces" was accepted at face value and bought by every type of person. No doubt it will be much the same with the current number, "Story of Painting", for Mr. Craven's well-known label is there. To bring art and art appreciation to the people has been the dream of many writers on art. It is a great democratic goal, and has within it untold possibilities for the artistic development of the country. Yet in direct proportion to the importance of the work is the serious responsibility for the authenticity and integrity of such widespread teaching. Mr. Craven's aim is to popularize his books, and he has written them in the vernacular, as it were. If that can be done and still keep true perspective it could go a long way towards making art more approachable to a new and larger public.

Craven has the gift of writing in a human and often graphic way and he might have made a really great contribution through his books. Yet equally important with the human touch is an impartial approach to the subject and above all a consistent and well-grounded point of view. Craven says, quite frankly, however, that he feels there is no such thing as detachment in criticism. In his books far too much is not history of art, but Mr. Craven's personal interpretation of art. And this, as was noted in a piece in "Direction" for January 1940, which listed Mr. Craven's self-contradictions in opposing columns, is hardly a consistent one.

In reading the "Story of Painting", it is interesting to note how some of Mr. Craven's ideas have shifted in the ten years since he wrote "Modern Art". His comments on impressionism in particular have been toned down considerably, and what he once derided as the "spineless art of the Impressionists" is now mildly referred to as "a formula for making pictures which was almost a scientific process". Craven now finds that impressionist pictures "at the proper distance are clean and refreshing views of nature." This hardly agrees with the bombast of the following paragraph on impressionism from "Modern Art": "This was a fine way to enjoy nature, a jolly outdoor sport, but it had little relation to art. In time the sport became popular the world over among painters who had nothing that could be called a mind."

Mr. Craven has also decided to accept Cézanne ("it is in still life that he attains the stature of a great artist"), but in spite of such changes in point of view much of the material in "The Story of Painting" is identical with that in "Modern Art". Whole pages are lifted almost verbatim from the earlier book.

Yet on the whole "The Story of Painting" is mild and serious compared with "Modern Art" and the sensational accounts which that book contained. Still we wish that "one of the finest interpreters of art now writing", according to the book's jacket, would not refer to the "cockeyed saints" in El Greco's work.

—ALICE GRAEME.

Correction

In selecting illustrations for Guy Pene du Bois' article, "Art and the Decline of the Bourgeoisie," in our October issue, we included the painting by Louis Bouchet because it seemed to illustrate Mr. du Bois' point, although Bouchet lived only until 1842. This stretching of dates was exaggerated to the point of confusion when in the article the name appeared with an "r" instead of a "t", referring to François Boucher, the 18th century painter, who had no place in the article at all.

35 YEARS AGO

The Signed Lincoln Penny

THE INITIALS V.D.B. on a number of the first Lincoln pennies raised a controversy on which "The Citizen" commented at length in the MAGAZINE OF ART for December, 1909.

"The appreciation of things artistic," wrote the Citizen, "is not sufficiently keen, though had one witnessed the rush for Lincoln cents last August one might have supposed it was. Alas, it was not love of art but a hope of gain which sent all sorts and conditions of men to the Treasury and the banks to exchange their paper dollars for shiny copper pennies when the decree went out that the initials of the designer, Victor D. Brenner, were to be stricken from the coin. Someone has aptly described this episode as a mid-summer madness—a madness apparently affecting both great and small. For who, indeed, could find reason, much less justification, for the mandate?

"The Citizen happened to be in Washington lately, so stopped at the Treasury Department to make some inquiries about the new Lincoln cent. The first man he interviewed was a doorkeeper who proved friendly and talkative. By him the situation was very courteously explained and, to make the matter clearer, a cent of the first coinage was drawn from the right-hand trouser pocket and one of the second from a similar left-hand hiding place. 'You can't see the initials without a magnifying glass,' he remarked, 'but they are there, and, of course, it would not do. If this man were allowed to sign his work all the men over at the Engraving Bureau would be wanting to sign theirs.'

"And after all, why shouldn't they, thought the Citizen, but he said nothing as argument seemed futile and to suggest to a subordinate that those in authority might not be infallible did not seem good form. But still the Citizen kept pondering the question—why not? What does it signify when an artist signs his work—is it an advertisement or an assumption of responsibility? In a business office when a man initials a paper it is in order that if error occurs it may be traced back to the guilty person. Trade-marks are for somewhat similar purpose. . . .

"And, furthermore, the Citizen, and ten thousand like him, are glad of the personal note; he and those with whom he rubs shoulders, like to know, at least by name, those who accomplish significant results—the railroad magnates, the explorers, the writers, and the artists. Probably he would repeatedly fail in judgment of a work of art, being guided chiefly by his instinct, but he likes to feel that he has a bowing acquaintance with the master-workmen when he sees their names mentioned in the columns of the daily papers or on the pages of the current magazines. 'Building monuments to themselves at the expense of the Government' some one says. Well, why not if they are good monuments? Surely because works are unsigned no one is going to suppose that the Government in some impersonal way produces them. It is a practical, business proposition as the Citizen looks at it, for though art is not, perhaps, like hod-carrying, it is also to an extent a matter of commonsense.

"However, in the case of the Lincoln cent, a spark of humor creeps into the situation, for the very act of removing the artist's initials from the die has called attention to his work and 'advertised' him vastly more than the inconspicuous little 'V.D.B.' ever would have done."

(The AMERICAN ART ANNUAL for 1909-10 lists: VICTOR DAVID BRENNER, 114 East 28th Street, New York, N. Y. Sculptor. Born Shavely, Russia, June 12, 1871. Pupil of Louis Oscar Roty. Came to U. S. in 1890. Bronze medal, Paris Exp. 1900; honorable mention, Paris Salon 1900; bronze medals, Pan-American Exp., Buffalo, 1901; silver medal, St. Louis Exp. 1904. Member N.S.S.; N. Y. Arch. Lg. 1902; N.A.C. Specialty, medals.)

EXHIBITION

ABSTRACT

&

SURREALIST

ART IN AMERICA

FIFTY PAINTINGS

BY OUTSTANDING ARTISTS

THROUGH DECEMBER 30

MORTIMER BRANDT GALLERY
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DECEMBER-JANUARY EXHIBITIONS IN AMERICA

All information is supplied by exhibitors in response to mailed questionnaires. Dates are closing dates unless specified.

ALBANY, N. Y. *Inst. of History and Art*: Dec. 13-31: Photos of art masterpieces in the Isabella Stewart Gardner Mus.; Jan. 3-Feb. 10: The Negro Artist Comes of Age.

AMHERST, MASS. *Massachusetts State College*: Jan. 7-28: Contemporary watercolors (AFA).

ANDOVER, MASS. *Addison Gal.*: Nov. 24-Dec. 27: X-mas sales exhibition.

ATHENS, O. *Ohio University Gal.*: Dec. 1-31: Kirkpatrick-King-Gayler, stencils; Jan. 1-15: Ohio print makers; Jan. 15-31: Students' show.

ATLANTA, GA. *High Mus.*: Dec. 27: Vincent Van Gogh, pntgs.

AUBURN, N. Y. *Cayuga Mus.*: Dec.: Kenneth Washburn, pntgs.; X-mas cards; Jan.: "Sane Art"; Caroline & Frank Armstrong, etchings.

AURORA, N. Y. *Wells College*: Jan. 15-30: Mural pntgs. by Sarkis Katchadourian (AFA).

AUSTIN, TEX. *Univ. of Tex.*: Dec. 1-25: Reproductions; Jan. 4-25: Hartley, Avery, Weber, Rattner.

BALTIMORE, MD. *Baltimore Museum of Art*: Dec. 1-Jan. 14: Airways to Peace; Jan. 10-Feb. 10: 75 Latin-American prints; Jan. 19-Feb. 18: Naval medical pntgs.

Maryland Inst.: Dec.: Evening Sun Contest Sketches; Jan.: Fashion Sketches.

Walters Art Gal.: Nov. 2-Jan. 2: Manuscripts of the Middle Ages.

BINGHAMTON, N. Y. *Mus. of Fine Arts, Public Library*: Dec.: Natl. Assoc. of Women Artists, Prints.

BIRMINGHAM, ALA. *Public Library Gal.*: Dec.: Camera Club; Jan.: Alabama Water Color Soc.

BLOOMINGTON, IND. *Univ. Art Center*: Dec.: Silk screen prints; Jan.: 20th cent. French pntgs.

BOSTON, MASS. *Doll and Richards*, 140 Newbury St.: Nov. 13-Dec. 2: Thos. Eakins, pntgs.; Dec. 4-Dec. 23: Andrew Wyeth, watercolors.

Guild of Boston Artists, 162 Newbury St.: Dec. 11-23: Small pictures; Jan. 15-27: Will R. Davis, pntgs.

Institute of Modern Art: Dec. 10: Members' Show; Dec. 21-Jan. 16: Architectural Show.

Mus. of Fine Arts: Special X-mas Exhib.; Jan. 16-Feb. 18: Boston Looks Ahead.

Public Library, Print Dept.: Dec. 1-31: Charles H. Woodbury; Jan. 1-31: Drawings by James McBeay.

Voss Gal., 559 Boylston St.: Dec. 4-Dec. 30: Frank C. Kirk; Jan. 3-22: Chas. Hopkinson.

BOZEMAN, MONT. *Mont. State College*: Dec.: Ancient Coverlets; Jan.: Dolls; 23 Brazilian prints.

BUFFALO, N. Y. *Albright Art Gal.*: Dec. 1-27: Useful objects under \$10; Dec. 3-27: Buffalo Soc. of Artists; Dec. 6-31: 20th cent. Fr. pntgs; Dec. 30-Jan. 31: Patterson, oils, sculpture, ceramics.

CHAPEL HILL, N. C. *Person Hall Gal.*: Dec. 10-31: 8th Annual N. C. Artists Exhib.; Jan. 10-31: The people of Bali.

CHARLOTTE, N. C. *Mint Mus.*: Dec. 1-30: Hobart Nichols, pntgs.; "Look at Your Neighbor"; Madonna prints; Jan.: Wm. Meade Prince; Silk screen textiles; N. C. hand-woven textiles.

CHICAGO, ILL. *Art Inst.*: Jan. 1: Art of the United Nations; Nov. 6-Feb. 3: Nature Transformed; Jan. 7: J. F. Millet, prints.

Chicago Gal. Assoc.: Dec.: Members' work; Jan.: Prints and watercolors.

Findlay Gal.: Oils: Dec. 11-Jan. 13: Kronberg; Jan. 15-Feb. 11: Hibbard; Watercolor: Dec. 23: J. Delbos; Dec. 30: Berman; Jan. 15-Feb. 11: Heitland; Etchings: Jan. 13: Lord.

Mandel Bros.: Dec.: Ruth Ford, watercolors; Gene Kloos and James Swann, etchings; Mae Alshuler, oils; Hazel Hannell, pottery; Jan.: Musarts, oils and watercolors; James N. Rosenberg and Leonard Rodowicz, oils.

U. of Chicago, Renaissance Soc.: Dec. 3-16: Teller Coll. of brass and copper.

CLAREMONT, CAL. *Pomona Coll. Gal.*: Dec. 5-31: M. B. Brooks, etchings; Jan. 5-31: Eli-Harvey, animal sculpture.

CLEARWATER, FLA. *Art Mus.*: Dec. 28-Jan. 25: American Art at turn of century.

CLEVELAND, O. *Cleveland Mus. of Art*: Dec. 30: Islamic Art; Jan. 5-28: Charles Burchfield (AFA).

CONCORD, N. H. *N. H. State Library*: Dec.: MacIvor Reddie, pntgs.; Jan.: Frederick Philbrick, pntgs.

CORTLAND, N. Y. *Cortland Free Library*: Dec. 31: Waterbury-Park Show; Jan. 2-31: Pntgs. by Guyrah Newkirk.

COSHOCOTON, O. *Johnson-Humrickhouse Mus.*: Dec. 20: Cauvin, Congo photos; Dec. 21-Jan. 3: Religious pntgs.; Jan. 7-31: Chinese handicrafts.

DALLAS, TEX. *Mus. of Fine Arts*: Jan. 9: Naval Aviation; Dec. 17-Jan. 25: Texas Artists; Jan. 7-Feb. 5: Tomorrow's Needlework; Jan. 14-Feb. 9: Perry Nichols; Jan. 14-Feb. 20: Contemp. Amer. Pntgs.

DAYTON, O. *Art Inst.*: Dec. 5-Jan. 2: Circulating Gal.; Jan. 2-Feb. 6: Local Artists; Mystery in Paint.

Wright Field Officers' Club: Jan. 7-28: Cartoons by Clifford K. Berryman (AFA).

DENVER, COL. *Art Mus.*: Dec. 1-31: Denver Artists Guild 14th Annual Exhib.

DETROIT, MICH. *Inst. of Arts*: Jan. 7-28: The Beauty of Greece (AFA); Dec. 21-Jan. 28: The World of the Romantic Artist.

ELGIN, ILL. *Acad. Art Gal.*: Dec. 20: X-mas show; Jan.: Permanent coll.

ELMIRA, N. Y. *Arnot Art Gal.*: Dec.: Elmira Artists; Jan.: Madeleine Park and Florence Waterbury, sculpture.

ESSEX FALLS, N. J. *James R. Marsh Gal.*: thru Jan. 16th cent. gargoyle from Normandy.

EVANSVILLE, IND. *Public Mus.*: Dec. 3-26: Joseph Goethe, sculpture; Dec. 3-30: X-mas show; Jan. 6-28: Ivan Wilson, watercolors.

FLINT, MICH. *Inst. of Arts*: Dec. 31: Print and drawing fair; Jan. 4-29: 100 yrs. of Portrait Photography.

FORT WAYNE, IND. *Art Mus.*: Dec. 20: X-mas show; Burns & Hoffman; Jan. 1-8: Watercolorists.

GRAND RAPIDS, MICH. *Art Gal.*: Dec. 11-Jan. 7: Clara E. Sipprell, photos; Jan. 11-Feb. 7: Wilmans Memorial Purchase Exhibit.

GREENSBORO, N. C. *Univ. Dept. of Art*: Dec. 20: Latin-Am. pntgs.; Jan. 3-20: Drawings and watercolors by six Cuban artists; Claude Howell.

GRINNELL, IOWA. *Grinnell Coll. Art Dept.*: Dec. 14: J. Delbos; Jan. 5-26: What is Modern Painting?

HAGERSTOWN, MD. *Washington Co. Mus.*: Dec. 31: Max Schallinger, paper sculpture, The X-mas Story.

HARTFORD, CONN. *Wadsworth Atheneum*: Dec. 24: Conn. Water Color and Gouache Exhib.; Dec. 30-Jan. 14: Salmagundians; Jan. 2-28: Am. Silver before 1800.

HOUSTON, TEX. *Mus. of Fine Arts*: Dec. 17: Leon Kroll; Dec. 27-Jan. 10: Tapestries; Jan. 14-28: Abbott Collection; Naval aviation pictures.

IOWA CITY, IOWA. *Univ. Dept. of Art*: Dec. 25: Kaskoschka; Jan. 2-23: Rivera, Orozco, Siqueiros.

KANSAS CITY, MO. *Wm. Rockhill Nelson Gall.*: Dec. 31: Missouri Artists Annual; Jan. 2-31: Kansas City Camera Club.

LAWRENCE, KAN. *Thayer Mus.*: Dec. 27: Modern Advertising Art (AFA); Old coverlets; Jan. 1-27: Natl. Assoc. Women Artists; Jan. 1-15: Contemp. Amer. Pntg.

LOS ANGELES, CAL. *County Mus.*: Dec. 31: Francis de Erdely, Flavio Cabral, pntgs.; Dec. 24: Sanity in Art; Dec. 31-Jan. 28: Camera pictorialists; Jan. 2-31: Marrell Gage, pntgs.

Dalzell Hatfield Gal.: Dec. 25: Dan Lutz, oils and watercolors.

Fisher Gal. U. of S. C.: Permanent Collection.

Foundation of Western Art: Dec. 30: Trends in Southern California Art.

Stendahl Gal.: Dec. 16: Frank Herrmann; Dec. 18-30: Milford Zornes.

LOUISVILLE, KY. *Speed Mem. Mus.*: Dec. 3-24: Finnish Textiles by Marianne Strengell (AFA).

LOWELL, MASS. *Whistler's Birthplace*: thru Feb. 1: Artists of New York City.

MADISON, WIS. *Union Art Gal., U. of Wis.*: Dec. 18: Louis Schanker, color prints; Dec. 20-Jan. 9: Russian Icons; Jan. 10-29: Assoc. Amer. Artists paintings.

MANCHESTER, N. H. *Currier Gal. of Art*: Dec. 26: Mural pntgs. by Sarkis Katchadourian (AFA); Alice R. Edmiston, monotypes; Guyrah Newkirk, oils; Esteban Soriano, ceramics; Jan.: Geo. Biddle, oils; Martha Sawyer, oils and crayons; Am. Color Print Soc. prints.

MASSILON, O. *Massillon Mus.*: Dec. 30: Philadelphia Plastic Club show; Ontario Artists, silk screen pntgs; Jan. 1-31: Florida Gulf Coast, group exhib.

MIDDLETOWN, CONN. *Wesleyan Univ.*: Jan. 6: Assoc. Amer. Artists, prints; Jan. 8-29: What is Modern Painting?

MILWAUKEE, WIS. *Layton Art Gal.*: Jan. 9: Portraits by Wis. Artist Group; Dec. 30-Jan. 6: Army at War; Dec. 30: Sgt. R. E. Burlingame. Sketches from the Front; Jan. 10-Feb. 1: Paula Gerard, pntgs.

Milwaukee Art Inst.: Dec. 13-Jan. 14: Look At Your Neighbor; What Is A Building (AFA); Worcester Artists Group; Eileen Dundon; Jan. 17-Feb. 11: Wisconsin Designer Craftsmen; Milwaukee Printmakers; Boston Society of Arts and Crafts.

MINNEAPOLIS, MINN. *Univ. Gal.*: Feb. 4: The Debt of Art to Nature.

Walker Art Center: Dec. 31: Le Corbusier (AFA); Recent purchases; Jan. 3-31: Modern Drawings.

MONTCLAIR, N. J. *Art Mus.*: Dec. 24: New trends in pntg. and sculpture; Small Canvases under \$100.

MUSKEGON, MICH. *Huckley Art Gal.*: Jan. 5-28: Silk Screen group.

NEW ORLEANS, LA. *Delgado Mus.*: Dec. 5-26: Small Pennell Prints (AFA); Jan. 4-25: What is Modern Painting?; Jan. 7-28: Van Gogh.

Newcomb Art School, Tulane Univ.: Dec.: Refinery at War.

NEW YORK, N. Y. *ACA*, 63 E. 57: Dec. 18: Moses Soyer; Dec. 18-Jan. 7: David Burliuk; Jan. 7-27: Anton Refregier.

American British Art Cent., 44 W. 56: Dec. 23: Pntgs. by members of Local 22, I.L.G.W.U.; Dec. 26-Jan. 13: Harry Daniels; Jan. 2-13: Czeboter; Jan. 15-27: Vincent Spagna.

Argent Gal., 42 W. 57: Dec. 23: Nat. Assoc. Women Artists, X-mas sale; Jan. 2-13: Catherine L. Wolfe Club; Jan. 15-27: Frank di Gioia, "Little Italy"; Rose Churchill, watercols.; Martha Swale Smith, needle-paintings.

Assoc. Amer. Artists, 711 5th Ave.: Dec. 30: Frank Kleinholz; Jan. 3-17: Manuel Komroff; Jan. 9-27: M. Del Prado, sculpture; Jan. 19-Feb. 3: Joseph Raskin.

Avery Library, Col. Univ.: Jan. 15: Aquatint in architectural illustration.

Babcock Gal.: Jan. 6: Am. Artists of the 19th and 20th cents.; Jan. 8-27: John McCoy, watercolors.

Bignou Gal., 32 E. 57: Dec.: Andre Girard; Jan. 2-27: Modern French Pntgs.

Brandt Gal., 15 E. 57: Dec.: American Abstract and Surrealist Pntg. Jan. 8-27: Stanley Wm. Hayter.

Brooklyn Mus.: Jan. 1: European pntgs.; Dec. 10: Mod. Dutch arch. (photos); Jan. 14: Children's pntgs.; Jan. 7: Prints for X-mas gifts; Dec. 14-Feb. 4: Chinese ceramics; Jan. 11-Feb. 25: Velasco.

Buchholz Gal., 32 E. 57: Dec. 23: Calder; Jan. 3-20: Degas, bronzes, pastels, drawings.

Collectors of Am. Art, 106 E. 57: Dec.: X-mas paintings; Jan.: Group show.

Contemp. Arts, 106 E. 57: Dec. 28: Paintings for X-mas; Jan.: Group show.

Downtown Gal., 43 E. 51: Dec. 5-30: Wm. Steig, "All embarrassed", drawings.

Durand-Ruel, 12 E. 57: Dec. 29: Henri Farge, monotypes; Jan. 2-27: Milton Avery, paintings.

Durlacher, 11 E. 57: Dec.: Kurt Seligmann, recent pntgs.; Jan.: Tchelitchew, pntgs and drawings.

Gal. St. Etienne, 46 W. 57: Dec.: Grandma Moses.

Grand Cent. Art Gal., 15 Vanderbilt Ave.: Dec. 30: Gordon Grant; W. Elmer Schofield; Jan. 9-20: Portraits; Jan. 16-27: Anthony Thieme. 55 E. 57: Jan. 9-20: Murray Bewley.

Grollier Club, 47 E. 60: Jan. 15: "Flight into Egypt", prints.

Arthur H. Harlow, 42 E. 57: Dec.: Lee Lash, Streets and Rivers of New York.

Jacob Hirsch, 30 W. 54: Indef.: Classical and Renaissance art.

Kelekian, 20 E. 57: Perm. exhib. of Classical and Near Eastern art.

Kennedy, 785 5th Ave.: Dec. 30: Stow Wengenroth, prints and drawings; Jan.: Contemp. Am. prints.

Kleeman Gal., 65 E. 57: Dec. 24: Julius Delbos; thru Jan. 3: Jan Corbino.

Knoedler, 14 E. 57: Dec. 30: Marsden Hartley, drawings; Jan. 1-14: Leonard Koester.

Lilienfeld, 21 E. 57: Jan. 7: X-mas exhib.; Jan. 8-27: Grossman.

Macbeth Gal., 11 E. 57: Dec. 23: John W. Taylor, pntgs.

Pierre Matisse, 41 E. 57: Dec. 30: Homage to the "Salon de la Liberation, 1944."

Metropolitan Mus., 5th Ave.: at 82 St.: Dec. 31: Great Rugs of the Orient; Islamic Glass of the 13th and 14th cents.; Jan. 7: Peasant and Native Costume, Cloisters; Dec. 20-Indef.: Seven Joys of Our Lady, A X-mas Exhib.

Midtown Gal., 605 Madison: Dec. 4-23: Emlen Etting, watercols. and drawings.

Milch Gal., 108 W. 57: Dec.: Group of American Artists.

Mus. of Mod. Art: Jan. 7: Children's Holiday Circus; From Sketch to Stage; Jan. 14: Lyonel Feininger, Marsden Hartley; Mar. 4: Problems of Clothing.

Mus. of Non-Objective Pntgs., 24 E. 54: Apr. 14: Loan Exhib. of non-objective pntg.

Mus. of the City of N. Y., 5th Ave. and 103 St.: Jan. 8: Fashion in New York, 1915-1945; Esther Goetz; Dec. 5-thru Jan.: The Sotherns and Julia Marlowe.

Natl. Acad. of Design, 1083 5th Ave.: Jan. 3: 1st Ann. Exhib. of Drawings; Paintings by Merchant Seamen of the United Nations (AFA); Jan. 19-Feb. 7: 78th Annual, Am. Water Color Soc.

Natl. Serigraph Soc., 96 5th Ave.: Jan. 1: Prizewinners, 1940-1944.

New York Historical Soc., 170 Central Park W.: Dec. 7-Indef.: Knickerbocker New York; Jan. 15: The World of Washington Irving.

Nierendorf Gal., 53 E. 57: thru Dec.: Pioneers of 20th cent. art.

Passedoit Gal., 121 E. 57: thru Dec.: Jose de Creeft, sculpt.

Perls Gal., 32 E. 58: Dec. 30: 8th Ann. Holiday Show; Jan. 2-27: Vedovevelli, pntgs.

Pinacoteca, 20 W. 58: Dec. 30: Byron Browne; Jan. 5-20: 15th-17th E. Indian Watercolors.

Portraits, Inc., 460 Park Ave.: Dec. 29: Portraits of Warriors (1776-1944).

Riverside Mus., 310 Riverside Drive: Jan. 5-Feb. 15: Chicago Soc. of Artists Printmakers and Northwestern Printmakers.

Rosenberg Gal., 16 E. 57: Dec. 30: Marsden Hartley.

Schneider-Gabriel Gal., 69 E. 57: English and American pntgs.

Jacques Seligmann, 5 E. 57: 19th cent. French pntgs.

E. & A. Silberman, 32 E. 57: Permanent. Old and Modern Masters and Early Objects of Art.

Staten Island Mus., St. George, S. I.: Dec. 30: Frederick Whitaker, watercolors; Jan. 3-31: S. I. Camera Club.

Ward Eggleston Gal., 161 W. 57: Dec. 16: Maude Cole, Flowers; Dec. 18-20: Contemp. Am. Group.

Weyhe Gal., 794 Lexington Ave.: Jan. 3: Prints for Press; Jan. 8-27: Mahonri Young, drawings.

Whitney Mus., 10 W. 8: Dec. 27: 1944 Annual of Contemp. Am. Pntg.; Jan. 3-Feb. 8: 1945 Ann. of Contemp. Am. Sculpture, Watercolor, Drwg.

Wildenstein & Co., 19 E. 64: Dec. 30: Viterbo, sculpture; Syk, drawings; Maroger, pntgs; Jan. 10-Feb. 17: Italian Primitives.

Willard Gal., 32 E. 57: Dec. 30: Selections; Jan. 2-27: Morris Graves.

NEWARK, N. J. *Artists of Today Gal.*: Dec. 23: X-mas show; Jan. 1-13: Capt. Wm. Hughes; Jan. 15-27: Ruth Starr Rose.

Newark Art Club, 38 Franklin St.: Dec. 31: John Seabach; Jan. 1-31: Lewis C. Daniels.

NORFOLK, VA. *Mus. of Arts and Sci.*: Dec. 24: Anne Goldthwaite Mem. Exhib.; Dec. 17-Jan. 7: Jean Jacoby Wells; Jan. 2-26: Marli Ehrman, textiles; Jan. 14-Feb. 4: Florence Furst, pntgs.

NORWICH, CONN. *Slater Mem. Mus.*: Jan. 7-29: Folk Art in Photography.

OAKLAND, CAL. *Mills College Art Gal.*: Jan. 10-Feb. 16: San Francisco Women Artists.

OVERLIN, O. *Allen Mem. Art Mus.*: Dec. 20: Mrs. M. P. Kessler, pntgs.; Walt Disney drawings; The X-mas theme in Art; Jan. 12-26: Oberlin Amateur Photography.

OKLAHOMA CITY, OKLA. *Art Center*: Dec. 31: Eula Grimes, watercolors; Lucie Palmer, undersea painting; Dec. 20-Jan. 3: Ann. Okla. Camera Club; Dec. 4-25: What is Modern Painting.

OLIVET, MICH. *Olivet Coll.*: Dec. 22: Hand Colored Gothic Woodcuts; Jan. 8-28: Kaethe Kollwitz, etchings and lithos.

OSHKOSH, WIS. *Public Mus.*: Dec.: Currier and Ives; Jan.: Oils of the Past.

OXFORD, MISS. *Mary Duie Mus.*: Dec. 15: Alabama Watercolors; Dec. 15-Jan. 1: Maude Falkner, oils; Jan. 1-Feb. 1: Wm. Hollingsworth Mem. Exhib.

PHILADELPHIA, PA. *Pennsylvania Acad.*: Jan. 21-Feb. 25: Ann. Oil and Sculpture Exhib.

Philadelphia Art Alliance, 251 So. 18: Dec. 17: Feodor Rojankovsky; Luigi Lucioni; Dec. 22: Cathie Babcock; Dec. 12-Jan. 7: Walter Houmerr.

Mus. of Art: Dec. 1-indef.: The Film Today; Dec. 12-Feb. 11: Dutch Landscape Pnters.; Jan. 5-indef.: Pablo Picasso.

PITTSFIELD, MASS. *Berkshire Mus.*: Dec. 31: 4th Berkshire Indl. Photo. Exhib.; Jan. 2-31: Edward Jewell, watercolors.

PITTSBURGH, PA. *Carnegie Inst.*: Dec. 31: Current American Prints.

PORTLAND, ORE. *Art Mus.*: Dec. 31: Modern Architecture for the Modern School; Dec. 3-24: Berenice Abbott, photos.

PROVIDENCE, R. I. *Art Club*, 11 Thomas St.: Dec. 5-31: Annual of Little Pictures, exhib. and sale; Jan. 2-14: John Goss, watercolors.

Rhode Island School of Design: Dec. 15-Jan. 7: R. I. Fed. of Camera Clubs; David Octavius Hill and Robert Adamson, photos.

RALEIGH, N. C. *N. C. State Art Soc.*: Dec. 23: American pntg.; Jan. 5-30: 8th Ann. N. C. Artists Exhib.

READING, PA. *Public Mus. and Art Gal.*: Jan. 28: Work of Henry W. Sharadin.

RICHMOND, IND. *Art Assoc.*: Jan. 7-28: 28 American Pnters. of today (AFA).

RICHMOND, VA. *Va. Mus. of Fine Arts*: Jan. 14: Portraits by Gilbert Stuart; Jan. 19-Feb. 18: The Human Story in Needlework.

ROCHESTER, N. Y. *Mem. Art Club*: Jan. 1: 1944 Jurors' Show; Jan. 5-Feb. 1: Int. Watercolor Exhib.

ROCKFORD, ILL. *Art Assoc.*: Jan. 7: Members' Watercolor show; Artists under 25; LaForce Bailly, watercolors; Jan. 8-Feb. 4: Viola Barloga; oils from N. Y. Midtown Gal.

SACRAMENTO, CAL. *Crocker Art Gal.*: Dec. 30: Mario Carreno; Marion Holden Pope, prints; Father Sciocchetti, pntgs. and glazed terra cotta.

ST. LOUIS, MO. *City Art Mus.*: Dec. 26: Pntgs. and Watercolors by Charles Burchfield (AFA); Dec. 25: American color prints; Dec. 5-31: Show by Members of Urban League of St. Louis; Jan. 4-30: Romantic Painting in America; Members' Show of Artists Guild of St. Louis.

ST. PAUL, MINN. *Gal. and School of Art*: Dec. 24: The Beauty of Greece (AFA); Jan. 7: Wilmann's Memorial Purchase.

ST. PETERSBURG, FLA. *Art Club*, 201 Beach Drive, N.E.: Dec. 30: Members' small picture show; Dec. 31-Jan. 13: Theodore E. Zeidler.

SAN ANTONIO, TEX. *Witte Mem. Mus.*: Jan. 7: 6th Texas General; Jan. 14-31: Cpl. Nicolas Comito, pntgs and lithos.

SAN DIEGO, CAL. *Soc. Fine Arts Gal.*, 2030 Sunset Blvd.: Old Masters, Contemporary French prints.

SAN FRANCISCO, CAL.: *Legion of Honor*: Dec. 31: Canadian Art (AFA).

Mus. of Art: Dec.: Permanent Collections.

SAN MARINO, CAL. *Huntington Art Gal.*: Dec. 31: Epochs of Print Making.

SANTA BARBARA, CAL. *Mus. of Art*: Dec.: Charlotte Berend, pntgs.; Vance Kirkland, watercolors; Jan.: "Early Chicago", posters; Brooks Willis, watercolors.

SANTA FE, N. M. *Mus. of N. M.*: Dec. 15: Irene Emery, textiles; Dec. 15-31: Agnes, Velino Herrera.

SARASOTA, FLA. *Art Assoc.*: Dec. 16: 18th Annual Exhib. of Fla. Fed. of Art.

SARATOGA SPRINGS, N. Y. *Skidmore College*: Dec. 21: Brazil Builds.

SEATTLE, WASH. *Henry Gal., U. of W.*: Jan. 26: Walter F. Isaacs, portraits; Ambrose Patterson, abstractions; Raymond Hill, landscapes.

Seattle Art Museum: Dec. 6-Jan. 7: 2nd Annual Exhib. of Work by Merchant Seamen (AFA); Wong Chi-Yuen; Santos (Mexican Religious Folk Art); Jan. 10-Feb. 4: Guy Anderson, Ken Riley, Coast Guard Drawings; Brazil Builds.

SO HADLEY, MASS. *Mt. Holyoke College*: Dec. 17: William Steig.

SPRINGFIELD, ILL. *Ill. State Mus.*: Dec.: Brown County, Ind., Artists; Goya, 50 prints; Jan. 1-26: Am. Watercolor Soc.

SPRINGFIELD, MASS. *G. W. V. Smith Gal.*: Dec. 21: Cleveland Artists, watercolors; Dec. 17: Artists' Guild of Springfield; Jan. 3-24: Springfield Int. Salon of Photography; Natl. Assoc. Women Artists, prints and drawings; Latin-American Craftwork; Ceramics by Esteban Soriano.

Mus. of Fine Arts: Dec. 15-Jan. 15: Portrait of America; Jan. 1-31: The Layman Learns to Paint.

SPRINGFIELD, MO. *Art Museum*: Dec. 30: Chas. Werner, cartoons; Jan. 1-30: Joseph Goethe, sculpture.

SWARTHMORE, PA. *Swarthmore College*: Dec. 22: Iranian Art (photos); Jan. 4-24: 19th cent. French graphic art.

SYRACUSE, N. Y. *Mus. of Fine Arts*: Jan. 17: Russian Icons; Dec. 26: American Water Color Society; Jan. 17-Feb. 7: 3rd Annual Exhib. of Work by Merchant Seamen (AFA).

TACOMA, WASH. *Art Assoc.*: Jan. 15-31: 2nd Annual Exhib. of Work by Merchant Seamen (AFA).

TOLEDO, O., *Mus. of Art*: Indef.: Pntgs. from Cook Coll., Eng.

TOPEKA, KAN. *Mulvane Art Mus.*: Dec. 22: Contemp. American pntgs.; Jan. 1-28: American Drawings.

TRENTON, N. J. *N. J. State Mus.*: Jan. 15: Delaware River Artists.

TULSA, OKLA. *Philbrook Art Center*: Jan. 1: Steel at War; Raymond Eastwood, pntgs.; Tulsa Artists Guild.

UNIVERSITY, ALA. *Art Dept.*: Jan. 1: Katherine Cox Smith, oils; Jan. 2-25: Bertha Miller, watercolors.

UNIVERSITY, LA. *Art Dept.*: Dec. 28: Abraham Rattner; Jan. 3-24: Contemporary Graphic Arts.

URBANA, ILL. *College of Fine and Applied Art*: Dec. 31: Provincetown Artists; Jan.: LaForce Bailey, watercolors.

UTICA, N. Y. *Munson-Williams-Proctor Inst.*: Jan. 7-28: Canadian Landscape in Silk Screen Prints (AFA).

WASHINGTON, D. C. *Barnett Aden Gal.*, 127 Randolph Pl., N.W.: Dec. 31: Portinari of Brazil.

Arts Club, 2017 I St., N. W.: Dec. 30: Wood-block prints; Naomi H. Silvis, pntgs.

Corcoran Gal.: Dec. 24-Jan. 17: Soc. of Wash. Artists; Dec. 17-Jan. 18: Miniature pntgs., sculptors of Wash.

David Porter Gal., 916 G Place N.W.: Dec. 25: Contemp. Prints and Drawings; Jan. 6-31: 25 Abstract Pnters. of the U. S.

Library of Congress: Feb. 1: Early Chinese books and Mss.; Old Railroad Prints.

Natl. Gal. of Art: Jan. 14: French 18th cent. Prints and Drawings.

Whyte Gal., 1520 Conn. Ave.: Dec. 31: Dorothy Dehner, pntgs.; Jan. 8-31: Nicolai Cikovsky, pntgs.

WELLESLEY, MASS. *College Art Mus.*: Dec. 11: Wellesley Soc. of Artists.

WEST PALM BEACH, FLA. *Norton Gal.*: Dec. 24: X-mas exhib., Pictures under \$10; Dec. 29-Jan. 14: Decorative art of the Spanish Renaissance, Krantz Coll.; James Malory Willson, drawings of No. Africa.

WESTFIELD, MASS. *Westfield Athenaeum*: Dec.: Contemporary watercolors (AFA).

WICHITA, KAN. *Art Assoc.*: Dec.: English Portraits; Children's Pntgs.; Jan.: Russian Pntgs.; Jan. 14-29: Canadian Art (AFA).

WILLIAMSTOWN, MASS. *Lawrence Art Mus.*: Dec. 21: Cleveland Artists; Jan. 8-30: Oskar Kokoschka.

WILLISTON, N. D. *AFA Chapter*: Jan. 10-17: Texas Panorama (AFA).

WOODSTOCK, N. Y. *Rudolph Gal.*: Jan.: Group show of sculpture and drawing.

WORCESTER, MASS. *Art Mus.*: Dec. 17: Winslow Homer; Jan. 4-25: Oils by Cleveland Artists.

YONKERS, N. Y. *Hudson River Mus.*: Dec. 31: Frank Scallise, war sketches; Old dolls and toys.

YOUNGSTOWN, O. *Butler Art Inst.*: Jan. 1-indef.: 10th Annual New Year Show.

ZANESVILLE, O. *Art Inst.*: Dec. 31: Snow in watercolor; X-mas Bazaar; Dec. 22: 8 Pntgs. for Children; Jan. 2-23: Chinese Children Picture the War.

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